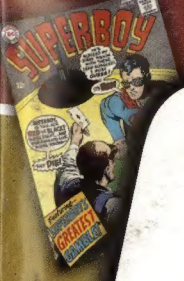


FEELING LUCKY? MR. SILVER AGE PRESENTS 13 LUCK-BASED VILLAINS

COMICS BUYER'S GUIDE

www.cbgxtra.com

MARVEL'S WAR OF KINGS
promises a battle royal!

ART BALTAZAR
picks his 10 favorite comics!

PETER DAVID
plays with toys!

NEWS, VIEWS, REVIEWS, & COMICS VALUES
YOU CAN'T GET ANYWHERE ELSE!

All Marvel Characters © 2009 Marvel Characters Inc.

#1653 MAY 2009
fw media
US $5.99
CAN $7.99
05
0 09281 50256 2
Display until April 27, 2009

THE WORLD'S LONGEST-RUNNING MAGAZINE ABOUT COMICS!

ONCE AGAIN . . . ONE OF THE COUNTRY'S BEST COMICS CONVENTIONS!

WONDERCON

THANK YOU!

to our Attendees, Exhibitors,
Special Guests, Professionals,
Volunteers, and Staff

FOR MAKING
WONDERCON 2009
ONE OF OUR
BEST SHOWS EVER!

SAN DIEGO COMIC CON INTERNATIONAL

WWW.COMIC-CON.ORG

OUR LOWEST PRICES EVER!

ON 1,2 AND 4 MIL COMIC SIZE MYLAR® SLEEVES!

ARKLITES™ AS LOW AS $14.70 PER 100

COMIC GARDS™ AS LOW AS $26.50 PER 100

As we enter 2009, we at Bill Cole Enterprises want to help you cope with the ever-changing business climate. With the economy in shambles and oil prices plummeting, we felt it was time to do something.

We approached all our Mylar suppliers and competitors and made them an offer they could not refuse. They had huge inventories, which had been purchased while oil had risen to record high pricing and needed to be sold. We needed to have lower pricing to help out our customers. The perfect storm had arrived. So to make a long story short, we not only purchased what they had in stock, but also renegotiated our contracts for the next six months. What does this mean for you? It means that prices for our 1 and 2 mil Arklite™ Mylar sleeves have never been this low. Not only that, but we can ship your order from stock. No waiting for days, weeks or even months. And, **for a limited time,** we have even lowered our 4-mil comic size Mylar® sleeves in honor of our 35th Anniversary. Compare our pricing with your present supplier and see how competitive we are.

Visit our website to see our new pricing, freight rates and more! Place your order on-line and receive a 25% freight discount!

BILL COLE ENTERPRISES, INC.
THE PRESERVATION PROFESSIONALS℠

www.bcemylar.com

This is our 1618th consecutive ad in CBG!

PO Box 60; Dept. CBG1653 • Randolph, MA 02368-0060 • Phone: 1-781-986-2653 • Fax 1-781-986-2656 • email: sales@bcemylar.com

Arklites 2™, Arklites™, Gardz™, are trademarks of Bill Cole Enterprises, Inc. Mylar® is a registered trademark of DuPont Teijin films. Their brands of archival quality polyester films are Mylar® type D and Melinex® 516 of which they are exclusive manufacturers. Manga Studio™ and Anime Studio™ are trademarks of E-frontier.

EDITORIAL!

No, we're not celebrating our anniversary again this year. ***CBG*** itself hit 25 years in 2008 and the publication as a whole will hit its 40th anniversary in 2011.

However, with some new advances here, we're able to offer our readers something they've been requesting for years: A facsimile edition of ***The Buyer's Guide for Comic Fandom #1***. Now, in this age of ecological awareness, we realized that a paper version would (a) be too expensive and (b) might have a negative impact on the environment, so we opted for a digital download of the original 24 pages, available at ***www.fwmagazines.com*** for $5. You can see what comics were "hot" in 1971 and marvel at the prices dealers were asking then. One thing I found most fascinating was the advertising for artists' supplies that, in this electronic age, few are using any longer.

While you're at our electronic store, you can check out our other offerings, including ***CBG on DVD***, ***Retroviews Roundup***, and ***The Standard Catalog of Comic Books 5th Edition*** DVD-ROMs.

As we move further into 2009, expect to see other products and fresh approaches to such perennial print products as our annual ***Comic Book Checklist and Price Guide***.

Right now, we're working with Tony Isabella on ***1,000 Comic Books You Must Read***. It's an exciting book that's involved many hours of scanning and editing, with Tony selecting many of the usual suspects and an equal number of comics you may not have discovered yet. Look for it later this year.

Next month, we'll look ahead to more on ***www.cbgxtra.com***.

— Brent Frankenhoff

Twittering at www.twitter.com/cbgxtra

CBG #1653 May 2009
Cover art by Carlos Valenzuela

COMICS NEWS!

6 **CASUALTIES OF WAR**
by John Petty
12 **INVESTIGATING THE INHUMANS**
by Andrew "Captain Comics" Smith
18 **GAMBLING ON EVIL**
by Craig Shutt
28 **THE EXCHANGE DEPARTMENT**
by Beau Smith
32 **TOP 10 COMICS**

COMICS REVIEWS!

36 **DIFFICULT DECISIONS**
by Tony Isabella
40 **MAINSTREAM COMICS REVIEWS**
48 **TODAY IS YESTERDAY**
by Karen O'Brien
50 **INDEPENDENT COMICS REVIEWS**
56 **TRADE PAPERBACK REVIEWS**
62 **VIDEO REVIEWS**

NOSTALGIA!

64 **HARVEY'S A-MAZING MAZIE**
by Michelle Nolan

THE GUIDE!

68 **OBAMA-MANIA BENEFITS RETAILERS**
by William Insignares
70 **OPTIMISTIC, WITH TRUST IN SOIL**
by Chuck Rozanski
72 **THE CBG PRICE GUIDE**
Values of titles old and new, plus more reviews, retailer market reports, Flashbacks, and more!

OPINION!

104 **CONVENTION CALENDAR**
112 **CHANGING CONTINUITIES**
by Maggie Thompson
116 **OH, SO?: LETTERS FROM OUR READERS**
126 **REPORT FROM TOY FAIR**
by Peter David
129 **COMICS ON A BUDGET**
by John Kovalic

Started in 1971 by a teen-ager in his basement trying to put comics fans in touch with each other, ***Comics Buyer's Guide*** is the world's longest-running publication about comics.

Because there's a comic book for everyone, ***CBG*** delivers more than 2,000 reviews a year. Because buyers deserve accurate data, ***CBG*** has developed a price guide based on actual transactions, not guesswork. And, because the past is important, ***CBG*** provides many features about our comics heritage.

To get even more from your hobby, we recommend the *Standard Catalog of Comic Books 5th Edition DVD-ROM* and the portable *Comic Book Checklist and Price Guide*.

Please Recycle This Magazine

COMICS BUYER'S GUIDE

SUBSCRIBER SERVICES
386-246-3432
P.O. Box 420235
Palm Coast, FL 32142

EDITORIAL AND AD OFFICE
700 E. State St.
Iola, WI 54990-0001
(715) 445-2214
FAX (715) 445-4087
www.cbgxtra.com
cbg@krause.com

SENIOR EDITOR
Maggie Thompson

EDITOR
Brent Frankenhoff

DESIGNER
Shawn Williams

AD SALES REPRESENTATIVE
Shannon Piotrowski - ext. 13232
shannon.piotrowski@fwmedia.com

AD SALES ASSISTANT
Lori Hauser - ext. 13239

EDITORIAL DIRECTOR
Paul Kennedy

PUBLISHER
Dianne Wheeler

CONTRIBUTING EDITORS
Tony Isabella, Andrew Smith

CONTRIBUTORS
Jack Abramowitz, Brian Douglas Ahern, S. Bennett, Bernard C. Cormier, Peter David, Martin Gray, George Hagenauer, William Insignares, Jim Johnson, John Kovalic, Kurt Anthony Krug, John Lustig, Michelle Nolan, Karen O'Brien, John Petty, Craig Shutt, Chris Smigliano, Beau Smith, Michael Tierney, Andrew Wahl, Brett Weiss, Aaron Williams, Timothy J. Wood

F+W MEDIA, INC.
David Nussbaum, Chairman & CEO
James Ogle, CFO
David Blansfield, President
Senior VP, Manufacturing & Production, Phil Graham
Executive VP, eMedia, John Lerner
Vice President, IT/ CIO, Mike Kuehn
VP, Consumer Marketing, Sara DeCarlo
Director of Events, Sara Dumford
Circulation Director, Debra Westmass
Newsstand Director, Susan Rose
Director of Production, Vicki Whitford

fw media

Comics Buyer's Guide #1653 (ISSN 0745-4570) published monthly by Krause Publications, a divisio of F+W Media, 700 E. State St., Iola, WI 54990-000 Periodical class postage paid at Iola, WI 54945, a at additional mailing offices. Canadian Agreeme Number: 40665675

Postmaster: Send address changes to **Comi Buyer's Guide**, P.O. Box 420235, Palm Coast, FL 32142. Entire conten
© 2009 by Krause Publications, a division of F+W Media. **Comi Buyer's Guide** and its logo are registered trademarks. Other nam and logos referred to or displayed in editorial or advertising conte may be trademarked or copyrighted. **Comics Buyer's Guide** assum no responsibility for unsolicited materials sent to it. Publishers a advertisers are not liable for typographical errors that may appear prices or descriptions in advertisements. Ride-along enclosed.

1989 20 YEARS 2009

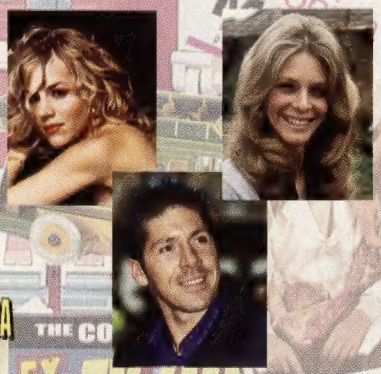
FX INTERNATIONAL

"The COOLEST Show on EARTH!"

APRIL 17 -19 2009

ORANGE COUNTY CONVENTION CENTER

ORLANDO FLORIDA



CREATOR'S ALLEY
featuring your favorite CREATORS!

CELEBRITY GUESTS
Lindsay Wagner, Julie Benz, Ray Park & MORE! TBA

MORE PANELS
Content, Content, Content! Don't Miss FX!

FX INK FUSION
Some the BEST Tattoo Artists in the World!

ANIME
Costume Contest, FX Superhero, and much MORE!

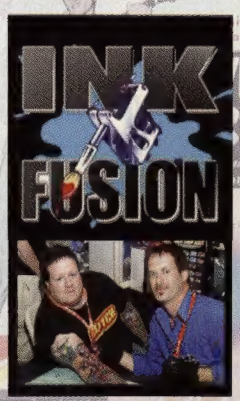
GAMING
Presented by UNITY Ent, Always the best! TBA.

PROJECT VINYL
World Renown artists, Art Jam, Manufacturers!

SHOW EXCLUSIVES
TBA, but as always KILLER!

DISNEY PIN EVENT
The 1st at any SHOW! - 7 Official exclusive Disney pins!

CELEB POKER TOURNAMENT
the Comics Community Raising Money for Cancer Charities!



ANNOUNCING
THE 1ST ANNUAL
Celebrity
POKER
CHALLENGE
BENEFITTING
CANCER CHARITIES
CELEBRITY DEALERS & PLAYERS
EXCLUSIVE CARD DECK
by todays TOP ARTISTS
ORIGINAL CARD ART AUCTION
PLAYER EXCLUSIVE GOODY BAG
INCREDIBLE PRIZES!
For Details & to Register go to
www.FXSHOW.com/poker

VISIT OUR WEBSITE FOR COMPLETE DETAILS!

www.FXSHOW.com

As long-time Marvel fans know, the Inhumans are the royal family of the nation of Attilan. Their roster includes Black Bolt, Attilan's king; Medusa, his wife; Black Bolt's cousins Karnak, Gorgon, Crystal, and Triton; his brother Maximus the Mad; and the dog-like Lockjaw. (For more background on the group, see Captain Comics' article starting on Page 12.)

CASUALTIES OF WAR

MARVEL'S WAR OF KINGS CHANGES COSMIC STATUS

All characters © 2009 Marvel Characters, Inc.

by **JOHN E. PETTY**

Until recently, the Inhumans have been mostly content to keep their own counsel, happy to remain separate from the affairs of Earth. But all of that changed recently with the Skrull invasion and the capture of Black Bolt.

During the Secret Invasion, Black Bolt, along with other Marvel heroes, was held captive by the Skrull Empire. Rather than simply hold the Inhuman leader as a prisoner of war, however, the Skrulls intended to use Black Bolt's devastating voice as a weapon: a fate that was, fortunately, averted when Black Bolt was rescued.

However, feeling that they were pushed too far, the Inhumans felt the flame of vengeance burning bright in their hearts and, as readers saw in February's *Secret Invasion: War of Kings* one-shot, they decided to strike back. Activating a previously forbidden weapon — created by Maximus the Mad and powered by Black Bolt's powerful voice — the Inhumans launched Attilan from The Blue Area of the moon, striking back against the remaining Skrull forces and even annihilating a Shi'ar patrol squadron. At the end of that story, Black Bolt wrested control of the Kree Empire from Ronan the Accuser, setting himself up as head of one of the most powerful races in the galaxy.

Complicating matters now is the presence of Vulcan, the long-lost brother of Scott and Alex Summers — Cyclops and Havok of The X-Men, respectively. Vulcan recently became the ruler of the Shi'ar Empire and is pursuing an aggressive campaign of expansion across the galaxy, annexing whatever worlds he can in the name of the Shi'ar. After the events that devastated the Kree empire in *Annihilation* and *Annihilation: Conquest* — including their conquest by the techno-organic Phalanx — they seem to be at their weakest point in years, making them particularly attractive to Vulcan. It seems inevitable that Vulcan and Black Bolt are destined to cross paths — violently — in a

War of Kings that will draw, not only Inhumans, but also Nova, Darkhawk, and the new Guardians of the Galaxy into a star-spanning conflict.

One wild card in this event is the presence of Blastaar, now the ruler of The Negative Zone after what happened to Annihilus in *Annihilation*. What part Blastaar has in the upcoming conflict remains to be seen.

Recently, Bill Rosemann (the Marvel editor overseeing this cosmic event) and co-writers Dan Abnett and Andy Lanning (in a shared interview) revealed some of what readers can expect in the months to come:

CBG: The Inhumans have been primarily sideline characters for some time. Does this mark a return to prominence in the Marvel universe for them?

Bill Rosemann: The Inhumans attempted to find safety and prosperity through an isolationist agenda of hiding in the Himalayas or away on the moon. But no matter *where* they've sequestered themselves, outside forces have always pursued, invaded, and taken advantage of them.

So the time for running and hiding is over. Black Bolt will pursue peace through strength. Pushed too far, the silent monarch and the rest of the royal family are now determined to lead this amazing race of mighty beings to their true position of power within the Marvel universe.

CBG: What does this more aggressive stance mean for the future of the Inhumans?

Rosemann: The big question is: Will this kingdom thrive — or even survive — when there are other empires actively expanding their borders?

Black Bolt is ultimately pursuing peace, but will his journey to power destroy the very people he's trying to protect?

CBG: Crystal seems the most conflicted about Black Bolt's aggressive plan. Will she be forced to make a choice between her family and her friends on Earth?

Dan Abnett and Andy Lanning: Crystal is a compassionate soul. Though she understands why it's happening, she is alarmed at the sudden escalation of Inhuman aggression. Having fought for good causes all her life, she'd hate to see anyone suffer because of the Inhumans and she's afraid that the Kree have been forgotten.

CBG: Will there be long-term ramifications to this storyline?

Rosemann: Dan and Andy have many goals for this story, the first of which is to rock the landscape of the Marvel cosmos. As with the results of "Civil War" and "Secret Invasion," get ready to embrace change. Dan and Andy are masters of the widescreen SF epic, so don't expect the status quo to survive unchanged when the dust eventually settles.

CBG: Is Black Bolt inviting an intergalactic war with his new aggressive behavior? Is he just out of control and looking for trouble, or is this a considered action?

Abnett and Lanning: He's never been more in control.

It's a big shift in his mindset but it's rational. He wants to protect the destiny of the Inhumans. That may cause conflict. The only thing he's not entirely factored in is the fact that Emperor Vulcan is as mad as a box of tadpoles.

CBG: How do you foresee the rest of the Marvel universe reacting to Black Bolt's actions?

Abnett and Lanning: They're either going to be shocked or outraged. This is uncharacteristic and very direct.

CBG: There seems to be an implication that, at some point, the Inhumans might try to reclaim a home on Earth. Is this possible?

Rosemann: At the end of *Silent War*, it was Maximus — the conniving brother of Black Bolt — who gestured toward Earth. But we've all now seen that it's Black Bolt himself who has regained control of the Inhumans — and has even formed an alliance with Maximus.

CBG: Now that the Inhumans have conquered the Kree, what is their next move? What is Black Bolt's overall plan, what does he hope to gain, and where does he see his actions ending?

Rosemann: The first act of the Inhuman royal family will be to cement their relationship with the Kree by uniting Crystal and Ronan the Accuser in matrimony. This union will stand as a symbol to their commitment to steer the Kree to new heights of power.

As for Black Bolt's overall plan, he clearly desires the protection of his people, but often it's difficult to truly know everything that the quiet king is thinking.

CBG: Are there plans to establish a new home base for Attilan or will it remain a mobile city?

Rosemann: The logical choice would be for the Inhumans to graft their gleaming city to the Kree home world of Hala — but seeing Attilan as a mobile star destroyer is pretty fun, isn't it?

CBG: How do Nova, Guardians of the Galaxy, and Darkhawk figure into this story?

Rosemann: Richard Rider and the rest of The Nova Corps want to protect and serve the peaceful civilians of the universe. The Guardians' goal is to keep the walls of the universe from shattering due to another Annihilation-level event. It seems that both these intentions are directly challenged by the actions of Black Bolt and Vulcan.

Abnett and Lanning: Nova's part of the "space cops" that will be desperately trying to bring this war to a halt. He's seen what the Annihilation events can do to the cosmos. Darkhawk's involvement is a lot more mysterious and shocking.

CBG: With Vulcan in the picture, will the Starjammers be drawn into the conflict?

Abnett and Lanning: Oh, yes! Right from day one! In fact, they're almost the reason the war starts.

CBG: What role do they play in this storyline?

Rosemann: As you'll see on the first page of *War of Kings* #1, Havok — who just happens to be the brother of Vulcan — is attempting to gain political asylum within the

Who will rule following the War of Kings?

The battle lines are being drawn, and the participants are being moved into place. Only writers Dan Abnett and Andy Lanning know who will eventually prevail in this star-spanning conflict, but here's our analysis of the possible outcome, handicapped exclusively for readers of ***CBG***.

The Front Runners

Black Bolt

Odds: 2-1

Analysis: Black Bolt is certainly the odds-on favorite to win this titanic struggle. He's shown his ability to lead the Inhumans through good times and bad. The big question, though, is: Does he have the strength of will (and the necessary ruthlessness), not only to prevail, but also to rule a star-spanning empire? When his rage over the Skrull invasion subsides, will he continue on the course of aggression that he's chosen? Is he prepared to pay the price that will no doubt be required of him?

Vulcan

Odds: 10-1

Analysis: Vulcan is a powerful and effective leader who has done well in conquering the Shi'ar, and his efforts to expand his empire have been successful so far. But aggressive expansionist policies often lead to catastrophe, as both Napoleon and Hitler discovered. Perhaps Gabriel should read up on his Earth history.

Blastaar

Odds: 100-1

Analysis: Blastaar took control of the Negative Zone through brute force — by what he did to Annihilus. It remains to be seen whether he can hold onto that chaotic realm, much less take over, and hold, a larger empire. He's never been much of a planner, preferring a more direct approach to conquering his foes. It's this very quality that makes him the most unpredictable of the three "Kings" who have been drawn into this conflict.

The Rest of the pack

Medusa

Odds: 200-1

Analysis: If Black Bolt falls during the war, Medusa would be the logical choice to take his place. Already skilled at statecraft, Medusa would be a formidable opponent, especially if her current aggressive stance was coupled with a desire for vengeance. If Black Bolt prevails, Medusa will certainly be the "power behind the throne," making her a major player in the upcoming storyline.

Maximus the Mad

Odds: 300-1

Analysis: There's no doubt that Maximus wants to rule the Inhumans. How much more attractive would rulership of an entire *galaxy* be? Although he seems to be on the Inhuman's side thus far, Black Bolt would do well to watch his back around his treacherous brother.

Lilandra Neramani

Odds: 325-1

Analysis: Lilandra was, at one time, the empress of the Shi'ar Empire, a position she lost after a coup placed her brother, D'Ken, on the throne. D'Ken was later killed by Vulcan, while Lilandra aligned herself with the Starjammers. That Lilandra wants her throne back is obvious; what she's willing to do to get it, and whether she has the power to wrest it from Vulcan — even with the aid of the Starjammers — remains to be seen.

Peter Quill, aka Star-Lord

Odds: 350-1

Analysis: Peter Quill is a wild card in this scenario. Currently the leader of the new Guardians of the Galaxy, Quill has had run-ins with both Ronan the Accuser of the Kree and King Blastaar of the Negative Zone. Couple this with his great power and his demonstrated ruthlessness in battle and he could end up a major player in this conflict.

Richard Rider, aka Nova

Odds: 400-1

Analysis: As a member of the Nova Corps, Richard Rider is part of the universe's largest police force. He could step in and end the conflict, establishing a sort of police state and keeping all the main players in check. Rider has never shown an inclination toward this kind of resolution but, after seeing the effects of the Annihilation events, he could decide to take matters into his own hands to spare the universe further devastation.

Chris Powell, aka Darkhawk

Odds: 500-1

Analysis: Although Chris Powell possesses an artifact of incredible power — the amulet that grants him the powers of Darkhawk — that might enable him to prevail over Black Bolt, Vulcan, and the rest, he seems to have plenty of problems of his own to deal with (as seen in *War of Kings: Darkhawk* #1). They most likely preclude him from ruling a galactic empire.

Alex Summers, aka Havok

Odds: 600-1

Analysis: Although Havok possesses incredible power, he's never been a particularly effective leader, especially compared to his brothers Scott (Cyclops) and Gabriel (Vulcan). Although he currently leads the Starjammers, it's unlikely that his ambitions reach much higher than that, even though he's certain to be a major player in the war.

Looking For Uncompromised Comic Market Prices?

Photo ©2008 David Simen

Would you buy a stock without knowing the market price?

How about a house or a car?

Collectibles shouldn't be any different.

Market pricing should be free and transparent.
It's the foundation of any open market and what gives buyers and sellers the confidence to do business together.

Comicforce.com lets you quickly and easily find the market price of any comic book, in any grade, without registration or fees.

With registration, you can receive alerts when books you want are for sale and find buyers for books you want to sell.

All of this in a simple web based interface,
so you can buy or sell with confidence.

Pre-register today at
www.comicforce.com

COMIC FORCE

comicforce.com

©2008 ComicForce.com, LLC

Kree for Lilandra, the former empress of the Shi'ar. Something tells me that is going to tick his brother off in a biiiig way.

CBG: Do you anticipate that the Inhumans will still be seen as heroes after this event?

Abnett and Lanning: Yes, but not the stoic, resilient heroes they used to be.

This is the dawn of the kick-ass Inhumans!

CBG: Aside from Black Bolt, which characters would you advise readers to watch closely?

Rosemann: Gladiator, Crystal, Lilandra, and Blastaar all play important roles in this sprawling saga. Best of all, these four key characters will receive extra time in the spotlight in *War of Kings: Warriors*, the four-issue mini-series that begins online in May as part of Marvel's expanding Digital Comics Unlimited offerings.

CBG: If you are a reader who has never read a Marvel cosmic book before, why will this story appeal to you?

Abnett and Lanning: It's a huge, sweeping, epic SF action adventure but also a story driven by very strong characters who don't get lost in the mayhem.

And so the stage is set for a war, not only between Black Bolt and Vulcan, but also between two of the Marvel universe's most powerful galactic empires. Whatever the outcome — whoever wins the War of Kings — it's certain to shake things up for quite some time to come. The only sure winners are Marvel's readers.

MOST PREMIUM FUN
GENCON INDY 2009
GAMERS
GO GO GO
UNITE
THE BEST 4 DAYS IN GAMING
GEN CON
THE BEST FOUR DAYS IN GAMING!
AUGUST
13TH-16TH
SOON TO BE MOST EXCELLENT MEETING
OF GAME PLAYERS SINCE SPASSKY VS. FISCHER.
YOU WILL COME TO GEN CON INDY, YES?
MAKE HAPPY FOUR DAYS.
YOU HAVE LIKE OF ANIME? MUCH TO SEE.
GAMES OF VIDEOT ALSO HERE. GAMES ON BOARDS? SO.
MORE RPGS AND TCGS, LESS KOB, WE PROMISE.
MANY, MANY GAMES YOU WILL PLAY HERE. GOOD.
SAVE PLENTIFUL RUPLES
BY MAKING KNOWN TO US EARLY
YOUR INTENTION TO ATTEND GLORIOUS EVENT.
PREREGISTRATION ENDS PRECISELY JUNE 27TH
WWW.GENCON.COM

Questions and answers about Marvel's royal family

Investigating The Inhumans

by **ANDREW "CAPTAIN COMICS" SMITH**

Created by Stan Lee and Jack Kirby in Silver Age issues of *Fantastic Four*, The Inhumans have been around for nearly half a century. Yet we don't know a lot about them — and what we *do* know has come out in dribs and drabs — and even that sometimes seems contradictory.

The Inhumans include (left to right): Triton, Karnak, Black Bolt (seated), Crystal, and Medusa.

We do know that they're stronger, faster, and more durable than mere humans — and longer-lived (to about 150). We know that they are governed by a 12-member Genetics Council, whose head is also king. We know that their society is a geneocracy, with the mutagenic Terrigen Mists at the heart of it. We know that they've had a couple of bad experiences exposing their entire society to the crystals (under Randac and later Gral, as explained in *The Official Handbook of the Marvel Universe*), which is why now those who undergo "Terrigenesis" are carefully screened genetically.

As to the rest, here are answers to some common questions:

Q. *How many Inhumans are there?*

A. About 1,230, according to the fan site Marvel Directory (*www.marveldirectory.com*). I don't know where they got that number, but it's as good as any.

And we know quite a few of them. The *Handbook* lists by name more than 140. Some of the most important:

The Royal Family

These are the characters most people think of as "The Inhumans," although the name applies to the entire race. The characters below first appeared in *Fantastic Four* #45 (Dec 65) unless otherwise noted:

Black Bolt (Blackagar Boltagon): King of the Inhumans, head of the Genetics Council, husband of Medusa, ex-member of The Illuminati, lord of The Kree. Powers: super-strength, flight, hypersonic voice, electron manipulation.

Medusa (Medusalith Amaquelin Boltagon): Wife and cousin of Black Bolt; ex-member of Frightful Four, Fantastic Four, and Lady Liberators. Powers: prehensile hair. (*Fantastic Four* #36, Mar 65)

Crystal (Crystal Amaquelin MaximoFantastic Four): Sister of Medusa, ex-wife of Quicksilver (Pietro MaximoFantastic

Four), ex-member of Fantastic Four and Avengers. Powers: control of earth, air, fire, and water.

Triton Cousin of Black Bolt. Powers: amphibian.

Karnak Brother of Triton. Powers: super martial artist.

Gorgon Cousin of Black Bolt. Powers: hooves that create earthquakes, super-strength. (*Fantastic Four* #44, Nov 65)

Maximus the Mad (Maxiumus Boltagon): Brother of Black Bolt, occasionally king of The Inhumans, currently enjoying some sort of regent status. Powers: genius-level intellect, mind control. (*Fantastic Four* #47, Feb 66)

Ahura Son of Black Bolt and Medusa. Powers: similar to those of Maximus. (*Marvel Graphic Novel #39: The Inhumans*, 1988)

Luna Daughter of Crystal and Quicksilver. Powers: According to *War of Kings Saga* (2009), she has "the power to analyze the souls of others and alter their physical and mental health." (*Fantastic Four* #240, May 82)

Alecto Daughter of Gorgon. Powers: flight. (*Marvel Knights 4* #19, Aug 05)

Lockjaw Crystal's dog. Powers: teleportation, super-strength.

"The Evil Inhumans"

These characters made their debuts as henchmen of Maximus. They first appeared in *Incredible Hulk Annual* #1 (Sum 68) unless otherwise noted:

Aireo Powers: flight. (Seen but not named in *Fantastic Four* #47, Feb 66)

Falcona Powers: control of birds of prey.

Leonus Powers: leonine warrior.

Nebulo Powers: the "shadow uncast."

Stallior Powers: centaur.

Timberius Powers: control of plants.

"The Young Inhumans"

These characters starred as exchange students at the University of Wisconsin in the fourth *Inhumans* series, which has been collected in a trade paperback called *The Young Inhumans*. Several served under Gorgon and Black Bolt in *Silent War* (Mar-Aug 07).

Alaris Powers: super-strength. (*Inhumans* #1, fourth series, Jun 03)

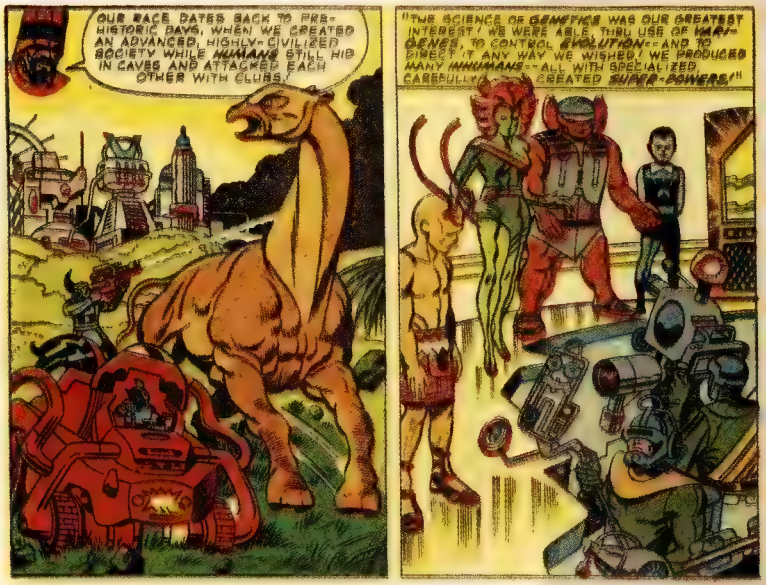
Dewoz Tonaja's lover. Powers: dimensional travel through reflective surfaces. Called "Woz," he first appeared in *Inhumans* #2 (second series, Dec 98) and was instrumental in that series and in *Silent War* but did not appear in the "Young Inhumans" series.

Nahrees Powers: flight, electricity. (*Inhumans* #2, second series, Dec 98)

Jolen Powers: control of vegetation. (*Inhumans* #2, fourth series, Jul 03)

San Powers: sculpting crystals. (*Inhumans* #1, fourth series, Jun 03)

Tonaja Dewoz' lover. Powers: flight. (*Inhumans* #2, second series, Dec 98)



Q. *Where did The Inhumans come from?*

A. Uranus.

Ha, ha! OK, I couldn't resist that one. Because it's essentially true.

According to *What If?* #26-27 (first series, Apr-Jul 81), about 25,000 years ago, The Kree ran into an outpost on Uranus manned by Eternals: humans who had been genetically enhanced by The Celestials. And by "ran into," I mean "shot down a patrol ship." Harvesting the corpse of an Eternal named Arlok, the Kree vivisected him and adapted his DNA to Cro-Magnons on Earth to 1) create a super-powered army for The Kree and 2) find an end-run around their own genetic limits. But then, according to Karnak in *Secret Invasion: Inhumans* #1 (Oct 08), "the Kree lost track of the program."

Those forgotten experiments became The Inhumans, who quickly developed into a highly advanced society that, under the leadership of King Mynar, sequestered itself from humanity 5,000 years ago on an island in the Atlantic that they dubbed Attilan (*What If?* #29, first series, Oct 81). This was the first Great Refuge.

Q. *Isn't The Great Refuge on the moon?*

A. Don't count on it. For a city, Attilan gets around.

According to a back-up story in *What If?* #30 (Dec 81), The Inhumans first moved their city with huge anti-gravity generators to the Himalayas in the 1950s, aided by The Eternals. Decades later, when they discovered that rising pollution levels were making them sick, they moved to The Blue Area of the moon (*Fantastic Four* #240, May 82). Ironically, The Blue Area (like The Inhumans themselves) was created by the Kree eons ago. (The aforementioned anti-gravity generators were modified to create Earth gravity there, while oxygen is already available. I'm not sure what they did for heat, though.)

In their early appearances in *Fantastic Four*, the Inhumans were on the run from The Seeker, who fed The FF an edited version of the Inhumans' origins.

But that's not the end of the story. Attilan was moved back to its original (magically raised) Atlantic home in *Fantastic Four: Atlantis Rising* #2 (Jul 95). That proved unsafe in the second *Inhumans* series (Nov 98-Oct 99), where Maximus betrayed the race to military mercenaries, and Lockjaw teleported the whole darn place to the old Himalayas site.

But wait! There's more!

In *Inhumans* #1-4 (third series, Jun-Oct 00), Ronan the Accuser drafted the entire race as living weapons. When Black Bolt won their freedom, all but the royal family elected to stay with the Kree, and Boltagon & Co. were dumped on Earth (in Latveria, of all places). Fortunately, they all returned to the moon in time for the fourth *Inhumans* series (Jun 03-Jun 04), the "Young Inhumans" one.

But with *Secret Invasion: War of Kings* #1 (2009), Attilan is on the move again. It turned into a warship, Transformers fashion, and traveled to Hala (throneworld of the Kree Empire), where Black Bolt took over and will be visiting Shi'ar space in *War of Kings*.

(Oh, and once — in *Fantastic Four* #47, to be exact — Stan Lee located the Great Refuge in the Andes. Let's pretend that one never happened.)

As I said, Attilan gets around.

Q. *Say, doesn't Crystal "get around" a lot, too?*

A. Let's be kind. *War of Kings Saga* (2009), describes her as "a free spirit."

And initially she was quite the homebody, hanging out mostly with family. She and Johnny "Human Torch" Storm had a sweet, star-crossed-lover thing going. They met in *Fantastic Four* #45, made goo-goo eyes, but were separated when Maximus erected a "Negative Zone" (no, not *that* Negative Zone) around Attilan in *Fantastic Four* #48 (Mar 66).

Fortunately, the barrier came down in *Fantastic Four* #59 (Feb 67), and the young would-be lovers were reunited. In fact, virtually inseparable. Crystal appeared in almost every one of the next 36 issues, even becoming a member of the team in *Fantastic Four* #81 (Dec 68), while Sue Richards was on maternity leave.

But, while successful romance is heart-warming in real life, it's deadly dull in a comic book, so the lovebirds were separated again. Crystal was forced to quit The Fantastic Four and return to The Great Refuge (in *Fantastic Four* #95, Feb 70) due to pollution, something Inhumans can't physically tolerate. Which became less important when Johnny found out (in *Fantastic Four* #131-132, Feb-Mar 73) that she'd been shacking up with Quicksilver for about three months (since roughly *Avengers* #104, Oct 72). It became less important still, when Crystal and Quickie got hitched 18 months later (in *Fantastic Four* #150, Sep 74).

It turns out that Matchhead was probably lucky. Because calling the relationship between Crystal and Pietro stormy is an insult to storms. Even after they had baby Luna (*Fantastic Four* #240, May 82) they didn't get along, and Pietro had an annoying habit of taking trips on the koo-koo train every once in a while (which may — or may not — have been due to Maximus). Four years later, Crystal had a fling with a human named Norman Webster (*Vision & Scarlet Witch* #1-12, second series, Oct 85-Sep 86). And not just *any* human, but a real-estate salesman.

From New Jersey.

It gets worse. Crystal rejoined The Fantastic Four in hopes of rekindling (ahem) her romance with Johnny (*Fantastic Four* #307-317, Oct 87–Aug 88). Even though she was married. Even though *he* was married. (To a Skrull impersonating Alicia Masters. Long story.) Apparently, to Crystal, marriage (to other people) is an aphrodisiac.

Striking out there, she joined Earth's Mightiest Heroes (*Avengers* #336-400, Aug 91-Sep 96), where she spent most of her time putting the moves on Dane "Black Knight" Whitman — who was dating someone else. (The Eternal Sersi, to be exact, who is no slouch in the hot-cha-cha department.) Anyone noticing a pattern here?

Then, Pietro went completely bonkers in *Son of M* (Feb-Jul 06), which had nothing to do with Maximus. Crystal appears to have taken the opportunity to play stamen-and-pistil with that plant guy from the fourth *Inhumans* series.

Are we done? No, we are not. Impossibly, incredibly, *New Avengers* #24 (Nov 06) gave us a retroactive infidelity! It turns out that Ms. Amaquelin, during her Silver Age romance with The Human Torch, knocked boots with none other than The Sentry.

There's a joke here about "the power of a million, million exploding suns," but I'll leave that to the reader.

For the record, her marriage to Quicksilver has been annulled (*Silent War* #3, May 07), so she's single again.

Q. *Why was Medusa a member of The Frightful Four?*

A. When we first met Madam Medusa in *Fantastic Four* #36, she was a super-powered jewel thief recruited from Europe by The Wizard for his cracked-mirror Fantastic Four. But as time went on, it was clear something *else* was going on. And when Gorgon and The Seeker came looking for her the next year and the whole Inhumans story came spilling out, a mystery arose: What was the fiancée of a king doing wandering France as a petty criminal?

The short answer was amnesia, and some of us suspected the use of The Wizard's "Id Machine" (that he used to turn The Thing evil in *Fantastic Four* #41-43, Aug-Oct 65). But the long answer had to wait for *Inhumans: The Untold Saga* #1 (Apr 90). Then, finally, we learned why the royal family was on the lam in 1965: Maximus had raised the intelligence of three Alpha Primitives and exposed them to the Terrigen Mists, which transformed them into beings of energy collectively called The Trikon. They were defeated, but Maximus still took over the Great Refuge by threatening the lives of his aunts and uncles and sent Black Bolt & Co. into exile. But Medusa went missing; during the battle she crashed in a sky-sled and lost her memory — hence the wandering-Europe and super-villain thing.

Medusa more than made up for it, though, by serving as a staunch member of the world's greatest imaginauts in *Fantastic Four* #132-159 (Mar 73-Jun 75), while Sue Richards was taking care of a comatose Franklin (and estranged from her husband). She also maneuvered to reconcile the feuding Mr. and Mrs. Fantastic, proving there's a heart under that haughty exterior after all.

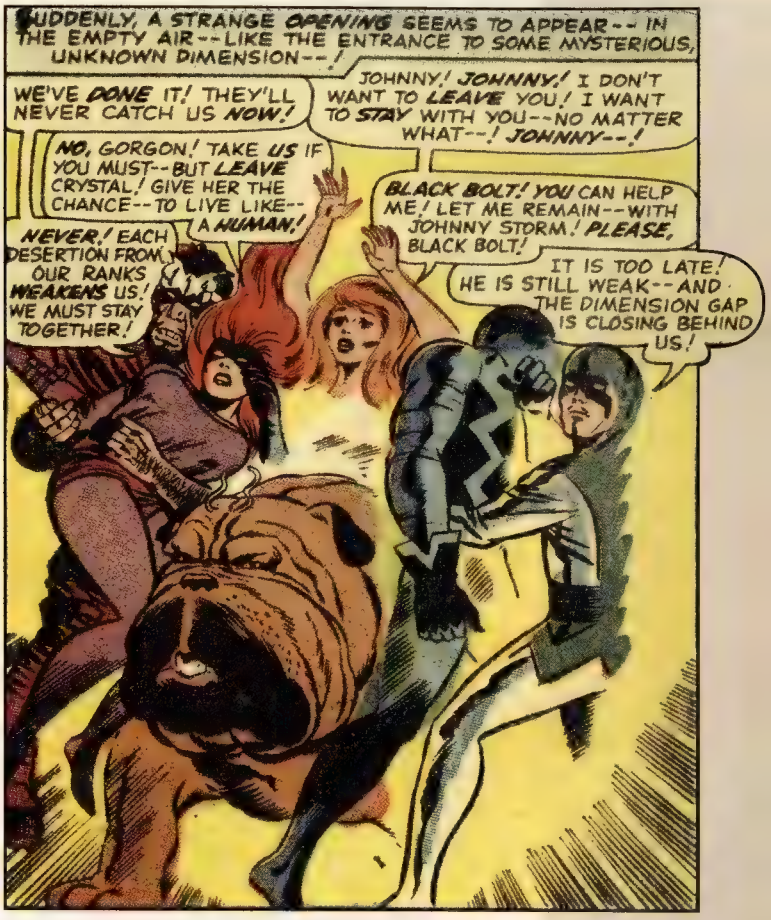
Just for the record, she also served (briefly) in The Lady Liberators (*Avengers* #83, Dec 70) while under the influence of Amora the Enchantress.

Q. *Is Lockjaw a dog that belongs to The Inhumans or an Inhuman who is a dog?*

A. As writer David Hine wrote on the Internet, "Marvel's official stance is 'Yes, he's a dog, dammit!' and I've gone along with that in my treatment of the character in the *Son of M* series, but unofficially, as a reader and a fan, I still have niggling doubts."

The reason for those doubts is a John Byrne-written scene in *The Thing* #3 (Sep 83), in which Gorgon and Karnak trot out Lockjaw to convince Quicksilver not to expose his human daughter to the Terrigen Mists. (The mists do terrible things to humans, and it's against the law, but Pietro was determined to do it.) Lockjaw speaks — and speaks intelligently (if a bit growly), indicating that he's not a canine, but an Inhuman terribly deformed by Terrigenesis.

However, this revelation struck a lot of readers (including this one) as appalling — primarily because Lockjaw had been treated like a dog for years: made to sleep on the floor, eat out of bowls, go to the bathroom outside, remain naked, wear a collar, and so forth. This would be humiliating for a sentient being and would not speak well for The Inhumans, whom we are meant to see in a heroic light.



Just what the heck is Lockjaw anyway? The Inhumans' dog or an Inhuman who just happens to be a dog?

Apparently, it struck some editors the same way, since this retcon was itself retconned in *X-Factor* #71 (Oct 91), eight years later. In that tale, written by our own Peter David, Quicksilver explains to Jamie Madrox that Lockjaw "speaking" was a practical joke by Gorgon and Karnak on Ben Grimm.

David clarified on his website: "For what it's worth, I didn't give a damn about the Byrne story one way or the other. I thought it wasn't bad; not great, but not bad. It did, however, frost the flakes of several writers and the *X-Factor* editor, basically because Byrne's story made The Inhumans look like jerks. John Byrne, foremost advocate of adhering to creator intent, ignored not only sequences where Stan and Jack had The Inhumans referring to, and treating, Lockjaw as their pet or dog, but the subsequent decades worth of continuity that did the same. So, since Quicksilver was going to be in *X-Factor*, the writers — and the editor in particular — asked me to take the opportunity to undo that development as quickly and simply as I could. I shrugged, said, 'OK, boss,' and did so."

David has gone on to say that you can

choose to believe that Pietro was lying to Madrox, since that's perfectly in character for Marvel's mutant speedster. Or you can take the scene at face value.

I just hope, for his sake, Lockjaw is more Pluto than Goofy.

Q. *It seems as if every Inhumans adventure involves Maximus trying to depose Black Bolt. (It's really repetitive.) Why doesn't Black Bolt just, you know, "Master Blow" his way out of this problem? He* ***is*** *the king, after all, and could just have Maximus executed.*

A. Why? Guilt.

As was revealed in *Thor* #146-152 (Oct 67-May 68) and *Avengers* #95 (Jan 72), Black Bolt was kept in isolation until he was 19, in order to master his powers. But wily ol' Maximus had arranged for a Kree attack when Black Bolt was released, to goad him into losing control (and the crown). The scheme went awry, however, for both brothers — Black Bolt handily won the battle with his hypersonic power, but a Kree vessel crashed into his home, killing his parents, Agon and Rynda. And Maximus, by standing too close when Black Bolt opened his yap, was driven insane.

The two haven't gotten along well since, but Blackagar frets that it's mostly his own fault.

Q. *We saw Black Bolt revealed as a Skrull imposter in* ***New Avengers: Illuminati*** *#5 (Jan 08). How long ago had he been replaced?*

A. Tony Stark said in *Secret Invasion: Inhumans* #1 (Oct 08), "Maybe a day. Maybe a lot longer. I don't know." But *we* know.

According to a Skrull scientist in *Secret Invasion: Inhumans* #3 (Dec 08), Black Bolt was captured right after the "Silent War" on his way to an Illuminati meeting. Which means that it was a Skrull imposter that ol' Greenskin thrashed on the moon in *World War Hulk* #1 (Aug 07).

Still, the Skrull scientist could have been wrong, and it could go back farther than that. After all, would the Black Bolt we know declare war on the United States before talking to The Fantastic Four, as he did in *Son of M* #6 (Jul 06)? Is it characteristic for Black Bolt to vote to exile The Hulk into space, as he did in *New Avengers: Illuminati* #1 (first series, May 06)?

I just hope, for his sake, Lockjaw is more Pluto than Goofy.

And throughout the *Silent War* mini-series, before Black Bolt was supposedly kidnapped, characters frequently remarked on how oddly he was behaving. In *SW* #1 (Mar 07), Crystal said, "I have never seen Black Bolt so indecisive," while Karnak replied, "I have never seen Medusa mistake his wishes. That disturbs me more." Later, Medusa said to a strangely distant Black Bolt, "You snapped your fingers at me as if I were no more than a dog."

And there's more! In *SW* #2 (Apr 07), Luna used her power on Black Bolt and Medusa to discover, "They both have an empty feeling in the deepest part of their minds, where the dark things are hidden." And later: "How can Black Bolt be so scared?"

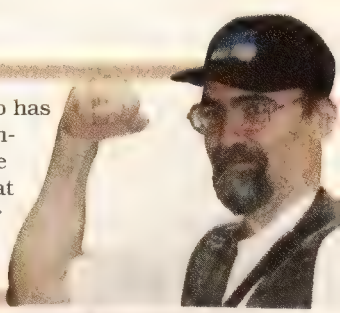
In *SW* #3 (Mar 07), Crystal thought, "I have never seen Black Bolt behave with such brutality. He's like a man possessed." Luna later said of the king, "I saw something in his head. Something bad." Crystal responded internally, "Until today I believed in Black Bolt. Now I am certain of nothing."

Sounds like Black Bolt wasn't quite himself, eh? Of course, Maximus was manipulating everyone throughout, which could explain it. In fact, Luna said she saw "black spider things" in the minds of Medusa, Ahura, Quicksilver, and Black Bolt, and Maximus admitted he'd put them there "long, long ago" (*SW* #6, Aug 07). Which means that must be the original Black Bolt, right?

So why does he surrender his crown without a fight? And why does Maximus later think about Black Bolt, "Only you evade me, brother. You are beyond my control"? That's not very Black Bolt-y at all. It's almost ... alien.

Or just inhuman?

You make the call!



ANDREW SMITH, who has been writing professionally about comics since 1992, can be reached at *capncomics@aol.com* or on his message board, *www.captaincomics.us.*

BAGS Unlimited INC

www.BagsUnlimited.com

FREE CATALOG
1-800-767-2247

most shipping included
SEE ORDER FORM FOR DETAILS

NEW COMIC FILE CABINETS

NO MORE STACKING AND RESTACKING COMIC BOXES!

The outside of these cabinets are made from sturdy, 250-lb-test, C-flute corrugated cardboard that alone could accommodate a 5-high stack, but we've also added 200-lb-test, C-flute strengthening inserts to make them the ultimate stacking comic containers. Ship flat. Fold together.

Compact Comic File Cabinet for XCC200

Transform Bags Unlimited's XCC200 compact comic boxes (sold separately) into easy-to-access filing drawers. Each cabinet holds two XCC200, lids removed, side-by-side, each in its own compartment. Stack 5 high!

Outside: **12½ × 17⅞ × 16⅜″**
Compartment Inside: **11⅝ × 8¼ × 15⅞″**

2	$19.00
5	36.50
12	76.20
25	131.25+frt.
50	240.00+frt.

Code: XFCCC

Long Comic File Cabinet for XLC300

Bags Unlimited's XLC300 long comic boxes (sold separately), with lids removed, become easy-to-access file drawers when used with our file cabinets. Stack 5 high!

Outside: **12¼ × 9¼ × 27¼″**
Inside: **11⅜ × 8½ × 27″**

2	$18.00
5	35.00
10	58.50
25	125.00
50	200.00+frt.

Code: XFCLC

GRADED COMIC SUPPLIES

Plastic Corrugated Graded Comic Storage Box

9 × 10 × 13″

Holds about 20 regular or 15 super/anniversary graded comics. Made from super-strong white corrugated plastic. Acid-free, water-resistant, antistatic material. UV-resistant. Folds together. Stackable. 3″ deep cover.

2	$22.40
5	39.40
10	68.80
25	137.50+frt.

Code: XGC20

Graded Comic Mailers

Single **8¼ × 13 × ¾″**
Comes with pads.

Packs as follows:
1 regular graded comic with 1 folded pad.
1 super/anniversary graded comic with 1 flat pad.

5	$10.80
10	16.00
25	33.20
50	57.60
100	104.50
200	199.00

Code: MGC1

Multiple - 3 or 4 **8¼ × 13 × 2½″**
Comes with pads.

Packs as follows:
4 regular graded comics:
Comic/flatpad/comic/flatpad/comic/flatpad/comic/flatpad.
3 super/anniversary graded comics:
Comic/flatpad/comic/flatpad/comic/folded pad.

5	$16.90
10	24.90
25	49.80
50	82.80
100	150.30
200	275.00

Code: MGC4

Safely ship graded comics in our custom-designed mailers.

Fold-in end cubes protect graded comic case corners from arriving cracked or broken. Mailers and pads are made from 200-lb-test brown corrugated cardboard.

Graded Comic Sleeves

3 mil polyethylene with resealable flap.
Prevent scratches, dust, dirt, and fingerprints from defacing your valuable graded comic packaging.

Regular
8⅝ × 13⅜″

25	$13.00
50	21.10
100	35.40
200	57.90

Code: SGCR3

Super/Anniversary
8¹³⁄₁₆ × 13⅝″

25	$13.30
50	21.40
100	36.20
200	59.20

Code: SGCL3

Money Orders & orders charged to MC/VISA/AMEX are usually shipped within 2 business days. All sizes are in stock at all times. Because we are manufacturers, we can make any size bag or backing. If you need a size not listed, please call for a price quote.

Please check appropriate box:

- ☐ Money Order
- ☐ Check enclosed
- ☐ Charge to my VISA / MC / AMEX
- ☐ Send C.O.D. (add $9.00)

MasterCard VISA Discover C.O.D.

Card No.

Exp. Date

Customer Account Code

Quantity	mil	Code	Description	Price

Your Name — Company Name (if applies)

Street address — SUBTOTAL

City — State — ZIP — All orders under $25 add $4

No PO Box numbers for UPS Ground delivery! — C.O.D. orders add $9.00

Day Phone ( ) — NY State residents add 8% sales tax

FL, LA, MN, and all states west of the Mississippi, add 10% for shipping

Signature — We accept payment by electronic check. Call for details. — **TOTAL**

Alaska, Hawaii, Virgin Islands, Puerto Rico, APO, FPO, Canada & International, call or write for a price quote. All prices subject to change without notice. Not responsible for typographic errors.

BAGS UNLIMITED INC. • 7 CANAL ST. • ROCHESTER, NY 14608-1910 • (585) 436-9006 • FAX (585) 328-8526

Without bad luck, these villains would have had no luck at all

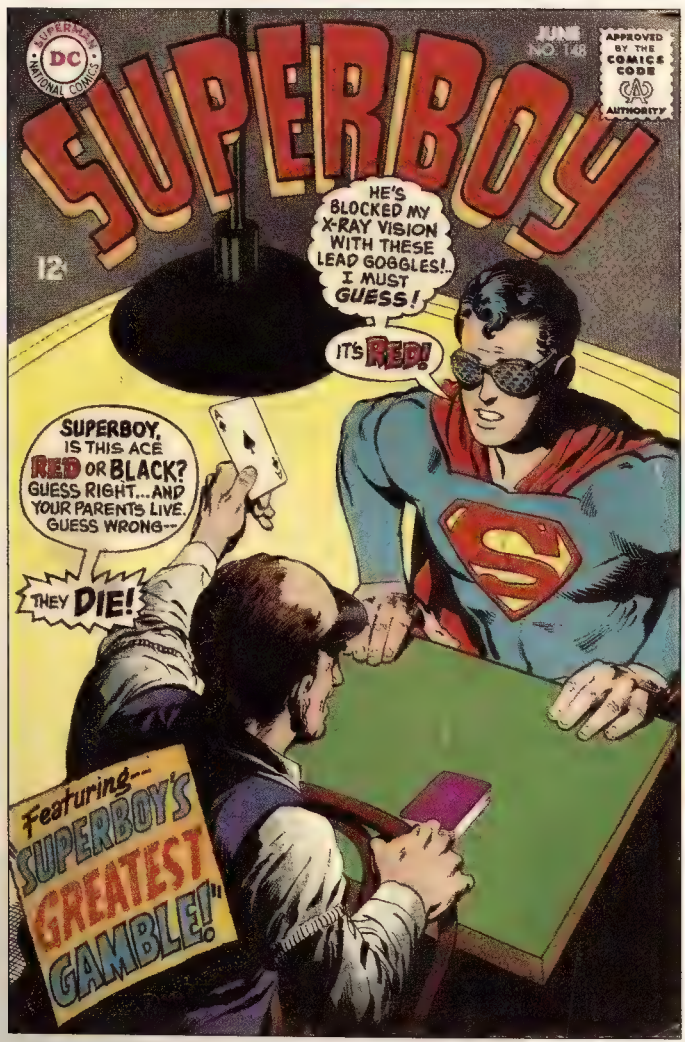
Gambling on evil

The Boy of Steel isn't gambling as much as it appears on the cover of *Superboy* #158, so his foes didn't make our Lucky 13 list. Better luck next time!

Dear Mr. Silver Age,

There are two types of people I've always admired: those who collect coins and those who were willing to take a chance and risk their money, their livelihoods, or even their lives on having a streak of good luck. Did many Silver Age villains rely on being lucky to come out ahead?

Harvey D.
Gotham City



by **CRAIG SHUTT**

Mr. Silver Age says: It's a good question to ask when we've had two months in a row with a Friday the 13th, Harv. Unfortunately, relying on luck to overcome a super-hero's brains, skills, super-powers, and super-powerful teammates does not have a history of providing a successful approach to villainy. Evildoers' odds naturally went up, if they were able to manipulate luck through scientific or magical means beyond what the laws of probability would typically deal out. But no matter how they skewed the odds, they almost universally went bust.

Of course, that didn't prevent a variety of Silver Age criminals, both domestic and intergalactic, from hoping for a lucky break. Here's a list, in ascending rank, of my Lucky 13 favorite Silver Age villains who tried to break the bank but, instead, rolled snake eyes:

13. Despero of Kalanor. Through his long career of evil in a variety of DC universes, Despero has found himself thwarted at every turn by The Justice League of America. That included being beaten by The JLA after he rigged a game of chance against The Flash in their first meeting in "The World of No Return!" in *Justice League of America* #1 (Nov 60).

The Flash became the point man for this early adventure, when he encountered aliens who fled from Despero's tyranny in their dimensional traveler. The Scarlet Speedster called in his super-buds, but they were captured by Despero. The Fastest Man Alive avoided capture because he'd absorbed radiation while inside the dimensional traveler that negated Despero's teleportation ray.

Despero offered The Vizier of Velocity a sporting challenge: Make six winning moves in a game of pure chance, and Despero would release the League and stop his pursuit of the fleeing aliens. But each time Flash made a losing move, a Leaguer would teleport to a dimensional world from which he would never return. If all six were lost, Flash had to allow himself to be teleported, too.

The game was ridiculously weighted in Flash's favor. It consisted of a checkerboard

Despite having the odds in his favor by a huge margin, The Flash kept losing Despero's simple game of chance in *Justice League of America* #1.

with each square numbered, 1-64, onto which our three-eyed tyrant placed statues of the six captive heroes. Then, he gave Flash a deck of 64 cards to shuffle. Flash had to place a hero-statue onto a numbered square and turn over the top card. If the card's number matched the square, Flash lost and that hero teleported.

The odds were 63 to 1 in Flash's favor; the odds of Flash making six losing moves were about one in 9 billion. So he was feeling pretty good. Yet move after move doomed the heroes! Needless to say, Despero didn't rely on luck; he used his third eye to make the card's number match the square used by Flash. What an interdimensional cheat!

Flash knew he'd been tricked but didn't know how and he allowed himself to be transported. Ultimately, the heroes overcame the challenges on the worlds they'd been sent to and returned to battle Despero — only to find Snapper Carr had already beat him! What a guy.

Despero returned in *Justice League of America* #26 (Mar 64) to begin a long multi-dimensional career bedeviling our heroes. But after that first encounter, he gave up on "gaming" contests, because he'd lost even after rigging the game.

WHERE THE HECK IS HARVEY?

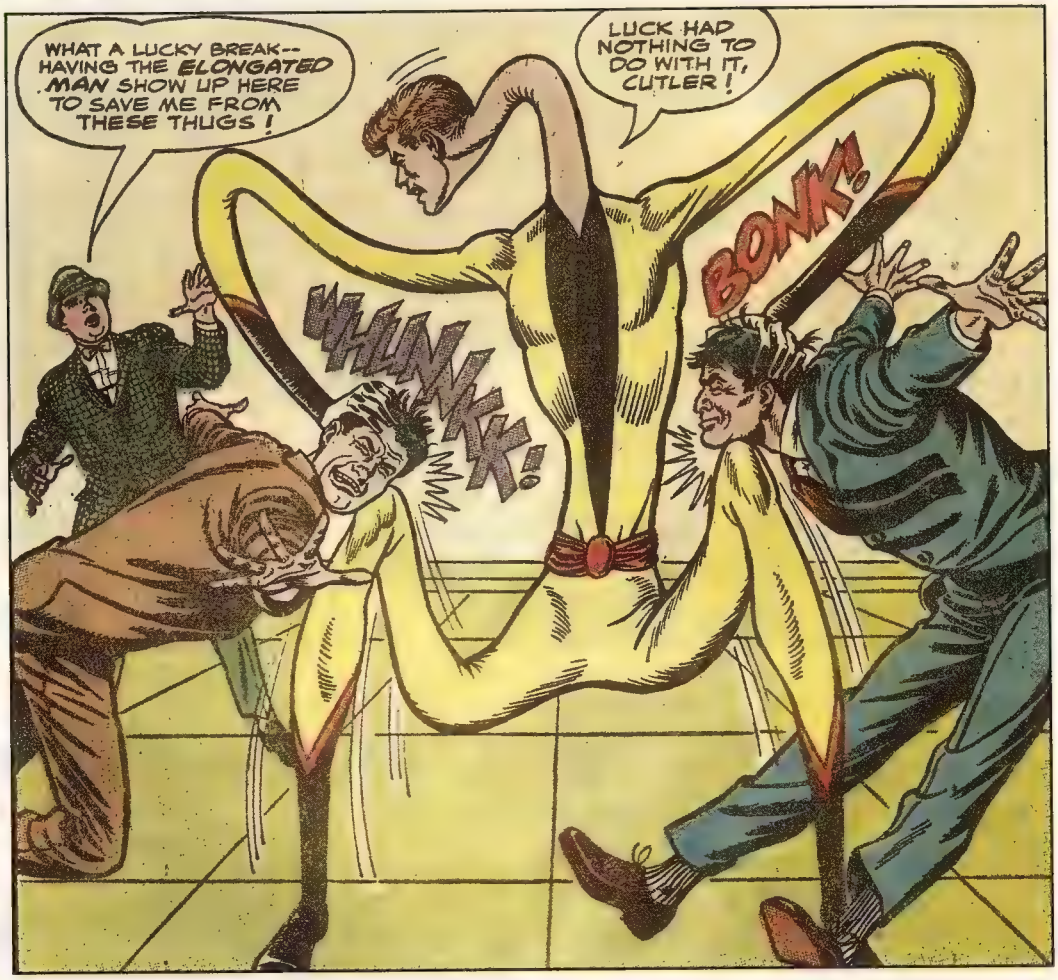
Harvey (Two-Face) Dent would headline any list of villains who relied on luck. Any list, that is, except one restricted to the Silver Age. Unluckily, Two-Face didn't appear between 1956 and 1970. Batman's early Silver Age years were devoted to alien menaces (and goofballs like The Wheel), and even after the real rogues' gallery began to reappear, Dent was among the missing.

According to Mike's Amazing World of DC Comics (*www.dcindexes.com*), Two-Face appeared in *Batman* #81 (Feb 54) and next in *Batman* #234 (Aug 71) — although a Two-Face story was reprinted in *Batman Annual* #3 (Sum 62), and Batman was turned into Two-Face in *World's Finest* #173 (Feb 68).

For the same reason, other famous luck-based villains aren't here. They include The Gambler [the Golden Age Green Lantern foe who returned to battle the JLA in *Justice League of America* #123 (Jul 75)] and Senor Suerte ("Mr. Luck"), who began menacing Luke Cage in *Hero for Hire* #10 (Jun 73). It's their bad luck that they missed out on the Silver Age — and this list.

Irony of ironies, Two-Face's only appearance during the Silver Age came in *World's Finest* #173 — when Batman took on his features.

Elongated Man had the bad luck to have his colorist forget the hue of his costume in *Detective Comics* #357 but he solved the case of the too-lucky thief.



12. Joey Cutler. The Elongated Man encountered "The Tragedy of the Too-Lucky Thief!" in *Detective Comics* #357 (Nov 66). At the racetrack, Ralph and Sue heard the ultra-lucky Joey bemoaning his winning fate, which (of course) intrigued the always-curious Ralph. He saved Joe from gambling collectors in the parking lot and learned the details.

Joey's horoscope said he'd have a lucky day and escape being menaced, both of which had happened. But it also said he'd die that night! EM noted that astrology didn't really work (especially that precisely) but agreed to protect Joe. Sure enough, crooks broke into his house that night, and Ralph put the kibosh on them.

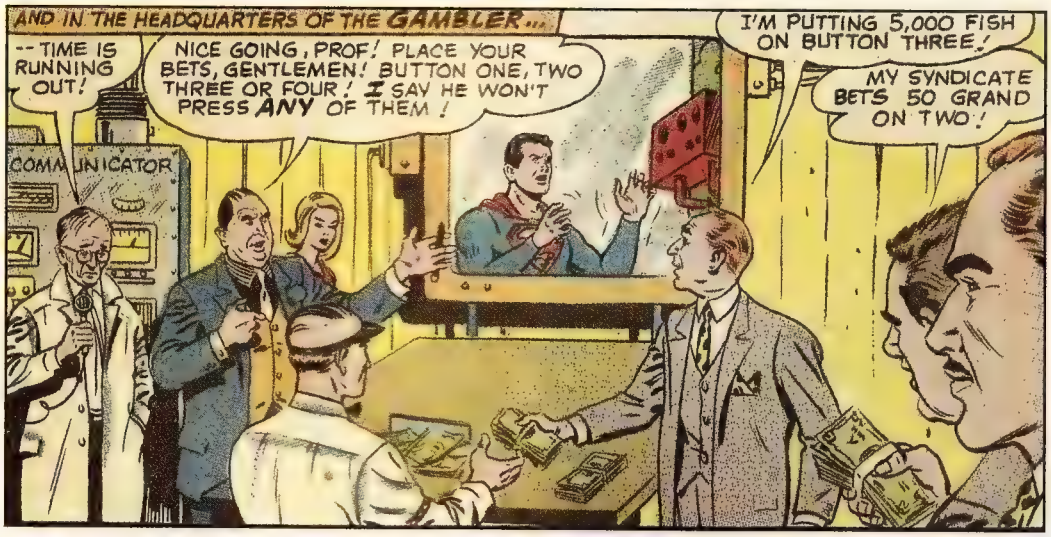
But then, Joey was arrested for committing a crime at the same time he was with EM! A judge accused Cutler of theft, having seen his face just as his favorite TV show was starting. The Ductile Detective doped out the real story, which relied on a hopelessly elaborate scheme and Joey faking his good luck to intrigue Ralph into serving as his alibi.

11. "Lucky" Lucifer Chancel, The Gambler. Darn the luck, The Boy of Steel ran up against "The Wizard of Odds!" in *Superboy* #140 (Jul 67) just after a green comet had crossed his path in outer space. Kryptonians disliked green comets the way we Earthlings (especially Cubs fans) dislike black cats. Was it coincidence — or something else?

Lucifer Chancel (two seven-letter names) was born on July 7, 1877 (7/7/77) as the (wait for it) seventh son of a seventh son. He'd spent his life betting on number 7 and winning handsomely. Bored, he took to crime under the moniker Gambler (count the letters). His good luck kept him one step ahead of the law, so — to liven things up — he went to Smallville to bet on Superboy's reactions to events he set up.

First, he placed an enormous bomb with four possible deactivation buttons in a busy playground and then bet with his cronies on which one Superboy would push. More such gambles followed, but The Boy of Steel picked up clues each time. When a death trap failed that would lead Superboy to his foe, Lucifer spun a wheel, relying on his luck to tell him Superboy's other identity. He was right — but he didn't know that.

He kidnapped Clark's parents, but Superboy tricked him into thinking he'd guessed wrong. Panicked that his luck had run out, Lucifer ran, scattering his gang, and Superboy mopped them up, throwing around bad gambling puns as he did.



Lucky Lucifer (The Gambler) Chancel set up traps to bet on The Boy of Steel's ability to defeat them in *Superboy* #140.

10. Frank "Wheels" Foster. Wheels ran a gambling den out of his restaurant, which Batman and Robin shut down, leading to "The Crimes of the Wheel" in *Batman* #135 (Oct 60). When a truck accident allowed Wheels to escape prison, he took it as an omen and formed a gang using wheels as his theme. That's the way Gotham City worked, apparently.

Several wheel-crimes later, The Wheel, dressed in a nifty yellow and orange costume complete with cape and cowl (and a wheel emblem, of course), captured The Dynamic Duo. He created a death trap in which our heroes were locked into slot #10 on a gigantic roulette wheel, which he'd apparently bought at the popular Gotham City Giant Prop Co. Enormous balls rolled down a chute, as the wheel spun, and The Wheel proclaimed that they would continue until the heroes were crushed. That wasn't really sporting.

Sadly, Foster couldn't stay to see his elaborate device kill our heroes, and somehow they (wait for it) managed to escape. What a lucky break! Sure enough, after a little wheel-related mayhem, Foster was headed back to jail in a wheeled patrol wagon.

9. The (Mad) Thinker. The Thinker (he dropped the "Mad" part in *Fantastic Four* #69 when he realized it wasn't really getting him the respect he deserved) might not have seemed to be a gambling man. His ability to forecast what would happen in every situation relied on the probability of many different events occurring and using his genius to predict that outcome. But he still relied on probability, which meant his predictions were never a sure thing.

We saw how this worked in his first appearance in "The Fantastic Four Battle ... Mad Thinker and His Awesome Android!" in *Fantastic Four* #15 (Jun 63), a book-length saga (or so the splash said). In his first panel, he was anticipating the arrival of a bunch of

Rather than spend his ill-gotten gains on a life of pleasure, The Wheel spent them on a giant roulette-like death trap for The Dynamic Duo in *Batman* #135.

crime bosses. "It's exactly 12:42 p.m.!" he said. "They should be entering in one and one-half seconds!" That's exactly what they did.

But that was just his bet on the most probable outcome. One of them could have stumbled or stopped to tie his shoe; traffic could have been heavier or lighter. It wasn't a sure thing. While The Thinker used his genius in many ways, predicting who would do what when was a gamble every time.

That became apparent when he teamed with The Puppet Master in *Fantastic Four* #28 (Jul 64), and The FF had to proclaim, "We Have to Fight the X-Men!" because PM gained control of Professor Xavier. Ultimately, PM's Prof puppet was broken, and the plan fell apart. "It was the one eventuality I did not foresee," The Thinker admitted, as they escaped. In other words, he gambled on his prediction and went bust.

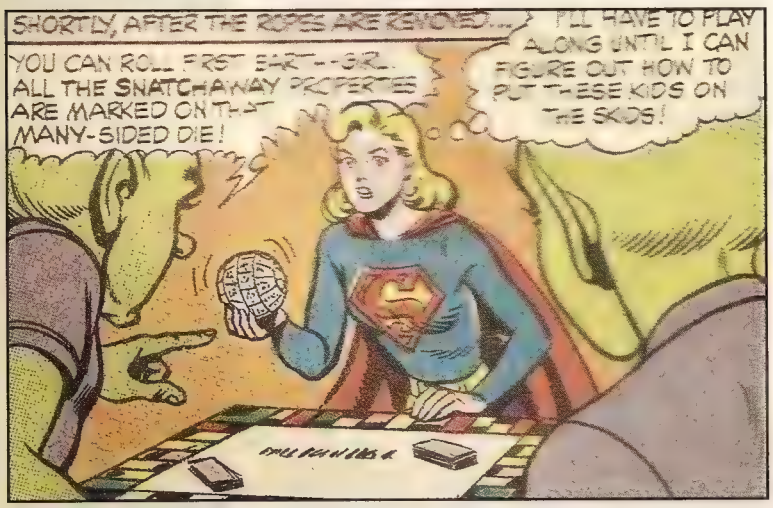
8. Zikka and Roxx. The first of our great gambling duos — it takes two to make a bet, after all — these guys were very large

Genius or big-time gambler? The Mad Thinker's luck ran out when he bet on probable outcomes and lost during a team-up with The Puppet Master in *Fantastic Four* #28.

but young aliens who came to Earth as "The Landmark Looters!" in *Action Comics* #363 (May 68). When Supergirl tracked them down, she discovered they were playing Snatchaway, in which they used real Earth landmarks as markers on their giant Monopoly-like board.

The Maid of Might was forced to play a game of Snatchaway, when alien kids terrorized Earth in *Action Comics* #363.

After growing to their size, The Maid of Might tried spanking them, but they were invulnerable, so they made her a deal: If she won a game of Snatchaway, they'd leave Earth alone. On each roll, the players had to "snatch" what the die told them to: Kara rolled up a locomotive, a fortress (guess whose), and a concrete structure, while Z&R rolled the U.S. Capitol and a museum. After much mayhem, The Girl of Steel figured out how to remove



their powers and declared herself the winner. Might made right this time out. Defeated, they flew off to play games elsewhere, and Supergirl changed to Linda Danvers to play Monopoly with her sorority sisters. I bet she won.

7. Oscar D. Dollar. "The Oddest Man on Earth!" encountered Ray Palmer in *The Atom* #2 (Sep 62) and told Ray about his extraordinary luck, both good and bad. It began when he bought a 1920 silver dollar that he thought would be lucky, since it was his birth year. He credited the dollar when a tornado blew him back onto the road after a bridge collapsed under his car (yikes). Then he bet on the winning horse but learned the ticket had been made out wrong, and he lost.

Ray explained that he must be serving as a catalyst to alter the laws of probabilities. Is *that* all? When he apparently caused an earthquake, Mister Odd (as he called himself, inspired by his initials) gave the coin to Ray for study. Unfortunately, a crook also discovered that Mister Odd had taken credit for the quake (which had allowed the crook to rob a bank) and he wanted it. He stole it from Ray, but The Atom made sure that didn't hold up.

Ultimately, Ray discovered that it was the combination of the metal in Oscar's coin with a white dwarf fragment (which Oscar also carried for good luck) that had caused the probability-changing events. But when Ray tried to run additional tests, the stone reacted by rocketing up through the roof into outer space. (There definitely had been a low probability of that happening.)

I know Oscar wasn't really evil, but his effects on luck caused others to do evil, so he made the list.

6. The Luck Lords. With a catchy name like that, they were bound to be here, weren't they? The Legion of Super-Heroes had to beware "The Evil Hand of The Luck Lords!" in *Adventure Comics* #343 (Apr 66). It began with a Legion team flying through the gaseous gorilla nebula, which was bad luck. The ship then landed badly, injuring those on board — except for an archeologist with them, who carried lucky charms.

After they reported their tale, Saturn Girl remarked on the variety of superstitions throughout the universe, and Chameleon Boy recoiled, as Proty turned himself into a jinx-stone in response to CB's thoughts. To prove

RAKING IN THE REPRINTS

Luckily, we can read about these villainous gamblers and gambling villains in a variety of reprints. Unluckily, the list is too long to print here. To see all the reprint options for these tales, visit Mr. Silver Age's online forum at *www.cbgxtra.com*.

Sadly, three of the stories — *Superboy* #140, *Batman* #135, and *World's Finest* #185 — have not been reprinted to my knowledge, and they may be a while coming. So count your lucky stars that the rest offer so many options — and start digging through those back-issue boxes!

they weren't fearful, The Legionnaires touched the *faux* jinx stone — and soon all were having all kinds of bad luck. Lightning Lad, Duo Damsel, and Star Boy also noted that, when they'd lost an arm, body, and membership, respectively, they'd each broken a superstition just before. Yikes.

As the bad luck became more dangerous, The Legionnaires flew to Thaun, where The Luck Lords sold good-luck charms to fearful natives. Ultimately, with the help of those always-resourceful Super-Pets, the truth came out: The Luck Lords were really alien scientists using hypnotism and psych-science to cause people — including The Legionnaires — to experience catastrophes, which stopped when their charms were bought. As usual, luck really had nothing to do with it, but you had to like their audacity in creating the Legion Jinx.

5. Zada and Rika. By a lucky coincidence, I'm sure, this is the second pair of alien gamblers on the list with the initials Z and R. What are the chances? These two lovely ladies were "The Galactic Gamblers" who bedeviled Superman and Batman in *World's Finest* #185 (Jun 69). They lived on Garenvol, aka the Planet of Chance, where inhabitants bet on everything under the sun — and some things, like super-heroes, far away from their sun. Now they'd brought the World's Finest heroes to their planet for games. What an unlucky move for them.

Rika backed Big Blue, while Zada favored The Caped Crusader. They put the heroes through a variety of dangerous single-player contests against their will (Garenvol, they explained, had a red sun) and then told the heroes to fight each other to the death. As motivation, they kidnapped (guess who — yep!) Jimmy Olsen and Robin, who would die if the heroes didn't fight. So they did, using rifles, hand grenades, and, ultimately, axes and shields.

Needless to say, Z&R underestimated their gladiators by not doing their homework — and that's a significant understatement of the situation — and our heroes soon were flying home with the freed hostages in tow. Jimbo and The Boy Wonder admitted they'd bet a signal watch against a batarang on who would save the day. I won't tell you who won, but Robin never wore a signal watch, did he?

4. The Skrulls of Kral. As Zada and Rika showed, throwing heroes into gladiatorial games made a cool, visual story. Usually, these situations were designed to ultimately kill the hero — at least, before he roused the other "slaves" to revolt against their masters and save the day. So there wasn't much betting that the hero would come out on top. The Skrulls of Kral, however, pit The Thing against a worthy adversary in an epic gladiatorial battle beginning when "The Skrull Takes a Slave!" in *Fantastic Four* #90 (Sep 69).

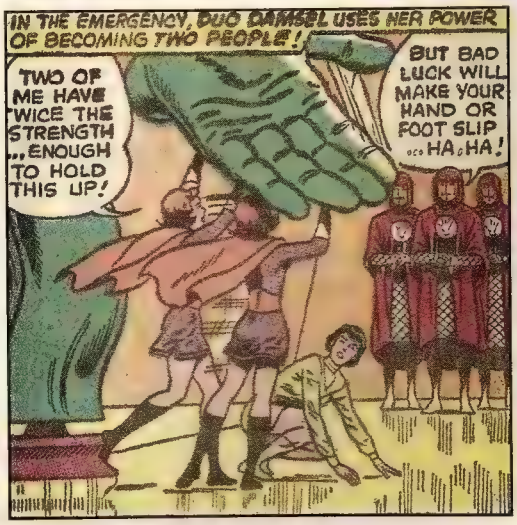
Clashing with the arena-of-doom Roman ambiance was the bizarre concept that Kral had been visited by an American gangster of the 1920s, which left its citizens admiring the styles, manners, and speech from that era. What a hoot! (And published a mere year and a half after *Star Trek*'s "A Piece of the Action.") In #90, The Thing was captured, in #91 he learned the history of Kral and was told of his gladiatorial destiny, and in #92 he discussed the matter, in his own inimitable Kirby-like way, with the gangsterish Skrulls and his future arena foe, Torgo. Much clobbering ensued.

Finally in #93, amid heavy wagering on both combatants, The Thing faced off against Torgo in a rip-roaring, no-holds-barred competition that had both sides claiming foul at different points. Before a winner could be declared, the remaining FFers showed up to save the day. That, of course, led to the obligatory slave revolt, which allowed the team to skedaddle home.

The Mighty Mite's luck was headed down the drain, when Oscar D. Dollar's ability to manipulate luck caught a crook's eye in *The Atom* #2.

3. Sorban and Rokk. These two orange-skinned aliens from the planet Ventura finished so high because they just did not know when to quit. Plus, if Sorban's name had only begun with a Z (and who's to say that our English spelling was accurate?), they could have made the third set of Z&R gamblers on the list! And that would've been scarily coincidental.

These guys demanded "Superman's Sacrifice!" in *Superman* #171 (Aug 64). They ordered Big Blue to kill someone — anyone — on Earth or watch it be destroyed. Bizarrely,



There was more alien science than good fortune behind The Luck Lords, and The Legion beat them at their own game in *Adventure Comics* #343.

Zada and Rika were the leaders of The Galactic Gamblers who bet on Superman and Batman's abilities to overcome death traps in *World's Finest* #185.

he tried to outfox them by killing *himself*, but they didn't think that was fun and made the kryptonite harmless. But his friends by then had read the suicide notes he'd left them, and each volunteered to die to meet the goal.

He ultimately "killed" Clark Kent — which won the bet (and a lucky prothey tail) for Sorban. He'd bet Superman wouldn't kill anyone, which is what he essentially did. Wiping all trace of the event from everyone's mind, the aliens flew off to create more mischief and calamity for other bets.

This 10-pager would've kept S&R in the lower half of the list, except they returned! In "The Super-Gamble of Doom!" in *World's Finest* #150 (Jun 65), Batman traveled to Gambler's Isle to help a friend recover money he'd meant to give to charity (*sure* he did). Although the gaming was honest, during his investigation, Batman made a bet and lost — and the owners revealed they were our alien pals, who had used Batman to trick Superman into returning to Ventura with them.

We spent time seeing Ventura's gambling culture, as S&R used their own version of psych-science to soften up Superman mentally so he'd lose bets they made with him. Ultimately, he played a version of solar-system roulette, and, if he lost, Batman would die. To save you from agonizing, I'll reveal that Batman survived.

S&R returned yet again, when Superman and Flash squared off in "The Race to the End of the Universe!" in *The Flash* #175 (Dec 67): the second of their classic races. In this case, however, they were being impersonated by other evil-doers. Elaborate explanations told how the heroes learned the villains' true identities (after Superman spotted S&R gambling on Ventura), but we never learned how the villains knew about S&R. Hmmm.

2. The Scarlet Witch. Wanda Maximoff began her Marvel career as a villain — or, more specifically, a minion — as a member of "The Brotherhood of Evil Mutants!" in *X-Men* #4 (Mar 64). Her code name (Magneto reminded her in that issue) came from the fact that her "hex power" was thought to be magic, and she was hounded by superstitious villagers until Magneto rescued her.

In that first adventure, she was warned by her brother, Pietro, not to point at the irritating Mastermind, because such action always "causes a disaster to occur." Later, she pointed her finger at the ceiling, causing it to crash down on Angel's head. But it was clear that she didn't know what would happen when she pointed — only that it wouldn't be good for whoever she pointed at, which usually meant it would be good for her. In #7 (Sep 64), for instance, she pointed at barrels, which fell over and blocked her pursuers' path, and she caused Beast and Cyclops to collide, which freed Pietro.

I'm not sure when her powers were more fully defined, but the explanation became that she altered the probability of events occurring. There had to be more involved, possibly some form of enhanced entropy, since the probability of the ceiling turning bright blue or rocketing into space (as happened when Ray Palmer investigated the white-dwarf fragment back in item #7) should also have been possibilities, but they weren't.

Regardless, since she didn't control what her "probability altering" did, she had to hope it did enough to benefit her. Pointing and having a gun barrel melt is good; pointing and having it blow up and hit her with shrapnel would be less good. So she relied on luck. She soon became an Avenger, but that early villainy earned her a spot on the list.

The Skrulls of Kral engaged in a little gladiatorial gambling after forcing Torgo and The Thing into their Great Games in *Fantastic Four* #93.

1. Amos Fortune and the Royal Flush Gang. You've got to admire a guy who never lets his bad luck deter him, despite always getting slapped down. In the case of Amos Fortune, that slapping was administered by The Justice League, beginning after he'd strapped a few of them onto "The Wheel of Misfortune!" in *Justice League of America* #6 (Aug-Sep 60).

Fortune, he gloated prior to the first of his many League-instigated beat-downs, had always been fascinated by luck, and he learned about the existence of twin "luck glands" in the human body. He stimulated either the good- or bad-luck gland with his Stimoluck device to control their actions. Good luck putting some kind of science behind *that* one.

Ultimately, he discovered that The Leaguers' good-luck glands could compensate for the bad luck he was stimulating in them, so he strapped them to the aforementioned wheel to destroy their good-luck glands, ensuring they'd never catch him. Sadly, it was his bad luck that Martians didn't have luck glands, which cashed him out of this scheme.

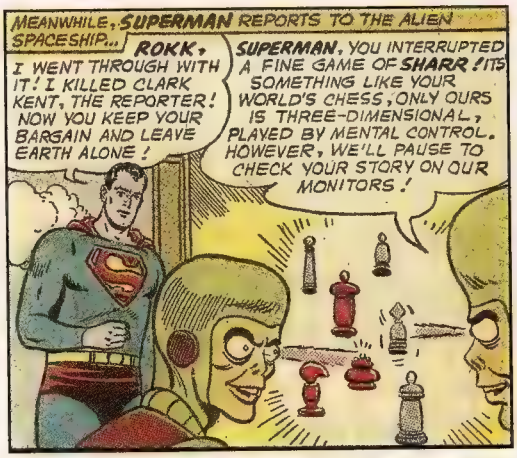
He returned with a new identity (Mr. Memory) and a new scientific gizmo (the De-Memorizer), when he threatened our heroes with the "Menace of the 'Atom' Bomb" in *Justice League of America* #14 (Sep 62). But upon his capture, he admitted that he'd stopped trusting in luck in creating his new device. That didn't bring him any better luck beating The League.

Did he then abandon his unlucky ways? Not on your life. He regrouped, lined up old school chums as evil teammates, and planned "The Card Crimes of The Royal Flush Gang!" in *Justice League of America* #43 (Mar 66). He and his gang dressed as the Ace (Fortune) through 10 of Clubs, with the face cards donning costumes resembling their cards and Ace and 10 wearing skintight suits decorated with clubs. Especially in Amos' case, this was not a particularly good look.

This time, he'd discovered a mysterious (needless to say) force that influenced cards and their luck. That's why they're used to tell fortunes! Of course. He infused this "Stellaration" into playing cards, which he could manipulate to compel others to do his bidding. The team then went off to battle The League, flipping Stellaradiated cards at them and making bad card puns.

Ultimately, Snapper Carr saved the day, getting filled with Stellaration to negate Fortune's control. He then, um, dressed up as a Joker card and accompanied The JLA to The Flush's hideout, overcoming the gang's card power to allow the team to win out.

Did Amos return with yet another identity? Not this time. He tried the "History-Making Costumes of The Royal Flush Gang!" in *Justice League of America* #54 (Jun 67). Fortune discovered that his Stellaration force gained extra strength, if his gang dressed as the original inspirations for their club-based cards: Alexander the Great, Queen Elizabeth, Sir Launcelot, a serpent, and a Judge Duffy. Whooo boy.



Sorban and Rokk met The Man of Steel in *Superman* #171 when they told him to kill someone and then they bet on who it would be.

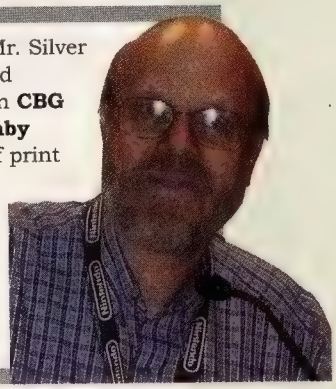
Amos Fortune (left) dressed up his old school chums as playing cards to commit crimes as the Royal Flush Gang in *Justice League of America* #43, but they all folded.

The costumes would help them uncover ancient weapons and books that would allow The Flushers to rule the world. Now we're talking big-time! The gang was defeated, of course, and the ancient wisdom in the books was destroyed. Aww.

You'd think, with four tries, that Amos Fortune might be lucky enough to have something go right for him. But, as many of these gambling goofballs showed, having luck on your side — even when it's manipulated or faked — usually isn't enough, when you're up against the best of the Silver Age super-heroes.

Known to fans worldwide as "Mr. Silver Age," **CRAIG SHUTT** has waxed nostalgic about comics of old in **CBG** since 1992. His latest book, **Baby Boomer Comics**, is now out of print but remains available at online bookstores, eBay, and flea markets internationally. Send comments and suggestions to **craigshutt@ameritech.net**.

"Ask Mr. Silver Age" is ©2008 Craig Shutt



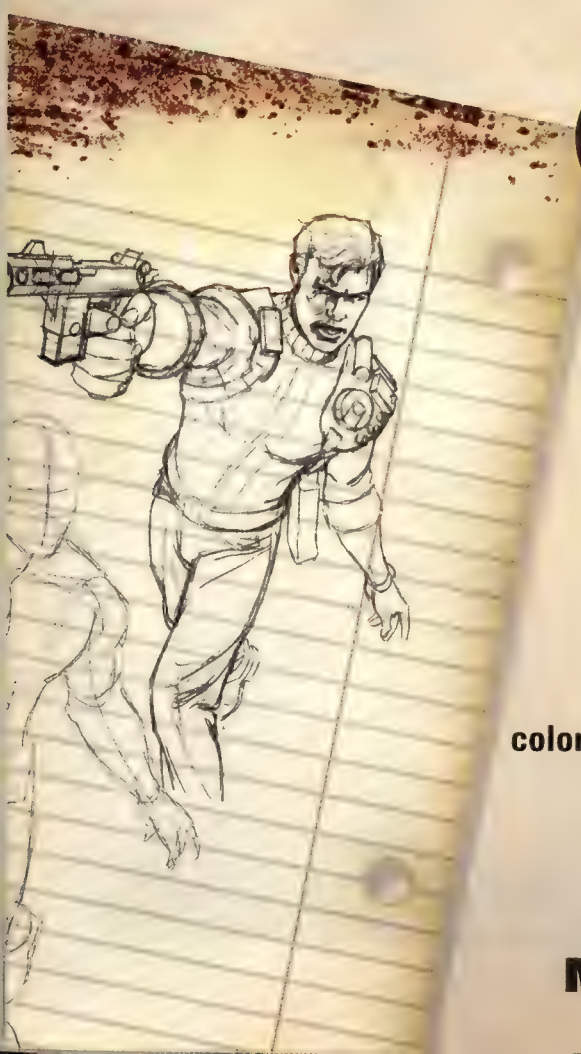
IMPACT UNIVERSITY

Pro Comics and Art Workshop

Don't just *read* comics—*create* them!

Before you head to Comic-Con this year be sure to check out Impact University—the single most brain-tingling comics workshop ever conceived!

While you're there, you'll hear straight from the pros how to write, ink and color killer comics of your own. Plus, you'll find out what top publishers like Marvel, DC and Dark Horse really want—so you can wow them with your talent right from the start.



July 21, 2009
Manchester Grand Hyatt Hotel
(Just a few blocks from Comic-Con!)
San Diego, CA

With...

Peter David
award-winning writer of *X-Factor* and *Dark Tower*

David Petersen
Eisner-winning creator of *Mouse Guard*

Brian & Kristy Miller of Hi-Fi Colour Design
colorists of JLA, *Wonder Woman* and *Final Crisis*

And many more pros to be announced!

Learn more now at
MyImpactUniversity.com!

MyImpactUniversity.com

IMPACT

simply the best
online comic buying experience
in the Galaxy
Up to 30% OFF
all our new releases
and graphic novels
www.ImpulseCreations.com
Savings • Service • Selection
Every time you shop
impulse
CREATIONS

Filtering feedback

The exchange department

by **BEAU SMITH**

I've been writing *Dottin' the Eyes* for ***Comics Buyer's Guide*** for quite a while now. Not a month goes by that I don't mentally thank Maggie Thompson, Brent Frankenhoff, and John Jackson Miller for asking me to come on board a few years back. I should thank them vocally and more often. I'll use this time and space to throw a blanket over all of them right now: THANK YOU, MI AMIGOS! (Yes, I used all capital letters because I was shouting.)

I enjoy doing this column because I have a lot to say and I like reading what I have to say almost as much as I like hearing what I have to say. I'll admit it. I have no shame. I'm all I've got and have learned to like me.

I also enjoy doing this column because it gives me a great chance to hear from other people — sometimes like-minded folks and other times not so like-minded. Nevertheless, it's always entertaining and I'm always learning things.

I get a good amount of feedback from *Dottin' the Eyes*. Most of it through e-mail, some of it by way of attending conventions and store signings. I'm happy to report that I also get real letters in the real mail. I still look at the trips to the mailbox as if they are a daily Christmas. Like comic books, the real mail makes me feel like a kid again, and that's always a good thing for me.

Most of the letters I get are typed, but every now and then I get ones that are handwritten. I think we all know just how rare that is these days. There's something almost Indiana Jones-like about trying to read someone's handwriting. I should know: Mine stinks. Always has. I seldom, if every, use cursive writing except to sign my name.

In ***CBG*** #1650, I asked readers to send me their feedback on what characters they liked in the comic books they were reading. I also asked a very important question: "Do you really *like* the characters in the comic books you are reading?" The amount of response was well beyond my expectations and far beyond that which I get on a regular basis, and that's a good amount.

Since some of these readers were kind enough to exchange their opinions with me, I figured I'd exchange them with you. You may find that y'all have a common bond or thread with what you're reading, a new point may be brought up — Hey, you may even learn something. I always seem to. That's a *good* thing.

Here are just a few of the interesting letters I got:

Letter 1:

After reading your column in ***CBG***, I started to think about your comments. Who do I really like?

These are all colored by the fact that I started reading their exploits decades ago and I consider them old friends. So, when their adventures start going south, I keep on reading them, figuring they will get good again.

There are very few that I have quit and not felt bad about; I keep hoping a new team will restore them back to what I liked about them. For example, I loved the smart-aleck, danger-loving **Daredevil** of the '60s and early '70s. Sadly, this DD is long gone. Since Frank Miller's run, he is now the devil and protects an acre of concrete in New York City with no sense of humor. I have given up on this character ever returning back to his halcyon days and I haven't read him in years.

So, who do I like now?

Batman. Though I shudder when they try to make him a psycho, I like Batman when he is portrayed as the world's greatest detective.

Atom. Yes, I even like Ryan Choi. The concept of this guy shrinking and then expanding to wallop someone is so visual and cool that I still like it. I think Ray Palmer is underused and I keep hoping for a new series that showcases him with Choi as a sidekick.

The Fantastic Four. Separately, they are OK, but, when they gel as a team (especially when The Thing is allowed to cut loose), I still get a thrill.

Bigby Wolf. This goes to show that I still can like someone with whom I didn't grow up as a kid. Wolf loves his wife and family, is a ferocious fighter and planner, and does not run away from his wild past. I like that in people and I like *Fables* mostly because of him and his wife.

Rex Munsee

Letter 2:

I'm a longtime reader of your column and here's my list of favorite characters and why. Also, to keep in line with your recent exploration of why you should read certain comics, I'm including whether I'm currently reading that character's book.

Superman. The First True Original Hero. Superman comics were among the first comics I ever read, so, yeah, there's a huge sentimentality element at play here. Still, his whole concept, from origin to powers, I love as well as his classic supporting cast and rogues' gallery. He fights for truth, justice, and the American Way. Yeah, it sounds kinda hokey, but he does it with style and class. Plus he reaffirms my belief that a man can fly.

Current: I read all the current Superman titles. "New Krypton" has been a fun, satisfying arc so far, and the direction Geoff Johns and company have taken with the mythos has been fresh and exciting. He may be better known for his Green Lantern and JSA work, but Johns is quickly becoming one of the all-time best Superman writers. It's a great time to love The Man of Steel.

Captain Marvel (Shazam!). The Big Red Cheese is tied with Superman for my all-time favorite character. Put simply, he's the most brilliant and elegant character concept in all of comics. What 10 year-old wouldn't want a magic word that gives him or her super-powers? His tales are honest, fun, and always bring a smile to my face. He is a symbol of the magic and fun that comics can bring to a reader and, thus, a constant loving reminder to this 30-something reader as to why I still buy these color funny books.

Current: Sadly though, DC seems intent on ruining The Marvel Family. Judd Winick's *Trials of Shazam* mini-series was terrible. By removing Billy, they've removed the heart of the mythos. They've also ruined Mary Marvel, one of the classic Golden Age heroines. Her last few appearances in *Countdown* were so out-of-character, I almost threw the issues down in disgust. Jeff Smith's *Monster Society of Evil* mini-series was far more enjoyable, for he perfectly captured that magic essence I mentioned above. Mike Kunkel's all-ages *Billy Batson and the Magic of Shazam!* is the only bright spot I see for The Marvel Family in the near future.

Flash. The fastest man alive. 'Nuff said. Probably the coolest power ever, combined with one of the most iconic and classic of costumes. I came late to the party, as I started reading *Flash* near the series' end with Barry on trial. I loved what I read, though, and followed the title onto Wally's career. From there, through Mike Baron and William Messner-Loebs and Mark Waid, it's been a fun ride. The Speed Force has to be one of most original story ideas in the last few decades.

Current: It's hard sometimes, but I still manage to follow Wally and his family these days. I wasn't entirely thrilled by what happened to them during *Infinite Crisis* and such, but the current run (written by Alan Burnett) has been solid.

Legion of Super-Heroes. I'm a longtime Legion fan. Even through the multiple series, the constant reboots, the heavy contuinity, I've followed this team ever since first reading of them back in *Legion of Super-Heroes* #300. Something about a team of super-heroes operating on a galactic scale in the future appeals to me.

Current: Dan Abnett and Andy Lanning's *Legion* series was golden. The current series, not so much. Mark Waid had some intriguing new takes on the characters but the title was

lacking. The only reason I still read it is that it ends with #50, only two more issues, so it'll be one of the few complete runs of a title I own. *Legion of 3 Worlds* has been dynamite. Johns gets the Legion, and George Pérez' love for the characters and comics still shines brightly in every panel.

Robin (Tim Drake). He's devilishly, scary smart with outstanding fighting skills. Hopefully, he still has a bright future. He may not have the usual Peter Parker teen angst, but I do enjoy reading of Tim and his adventures.

Current: The current series is ending. Lately, I haven't enjoyed it, since it's been tied into "Batman: R.I.P." to a degree and so a little hard to follow. I thoroughly enjoyed both Beechen's and Willingham's runs. Where Tim lands after this "Battle for the Cowl" stuff will determine if I buy the title(s) he appears in.

Thor. Growing up, I read some of *Thor* off and on and liked the character. But, when Walt Simonson came aboard the title, two things happened: 1) I developed a lifelong love for Simonson's art, and 2) My love for Thor rocketed. His energy, his excitement, his sheer determination and willpower: They were infectious. Throw in the classic Stan Lee and Jack Kirby issues I've read (thanks to *Essentials*) and I'm ready to fight for Asgard myself. And nothing, no bat-belt, no bow and arrow, not even a shield, beats Mjolnir as the greatest weapon of all time.

Current: Absolutely the best comic Marvel releases now. J. Michael Straczynski's work invokes the awe and grandeur that the return of the Asgardians demands. Combine that with Olivier Coipel's outstanding art and you can feel the raw power and energy dripping form the pages. Truly awesome.

Daredevil. Maybe it was my own hypochondriac fear of going blind, but I developed a huge liking for the Man Without Fear over the years. I missed the original Miller years, instead catching onto Matt's adventures with Dennis O'Neill. But his powers, his skills, his personality, his tragedy draw me into the character every time.

Current: It's been a great run by Brubaker so far. I dropped the book through the Bendis years (partly due to money woes) but have since enjoyed Brubaker's take on the character. Lark's art is well-suited to this kind of mood and atmosphere.

That's the short list for the moment, but this is the main list of characters I try to follow. Also, I wrote you a little while back about Tucci's Sgt. Rock mini-series. Just wanted to let you know that so far, it rocks. Fantastic art and story.

Brent Clayton

Letter 3:

In your latest ***CBG*** column, you put forth the question what characters do I like and why? Here goes my answer. (Just for background, my average monthly comics cost is about $60-$70, depending on specials, mini-series, cancellations, *etc.*)

Batman. He's not a super-powered guy. Granted, he's super-rich and obviously at the high end of the human gene pool, but at his core he's a non-powered human being. His primary appeal is that he should represent what a person *can* be if he has enough dedication (and billions of dollars). Dramatic license has a place (there is no way he can possibly have the advanced knowledge and practical experience he has of damn near everything), but, at its core, Batman is a story of one man's fight against evil.

That said, there have been many ups and downs in The Dark Knight's career in terms of quality of storytelling. The Grant Morrison era, thus far, has been horrible. (I still haven't read the "Joker Text Story" and literally don't know a single person who has.) I didn't care for "Knightfall" initially, but it was well executed and, when combined with "Knightquest" and "Knight's End," was a good story. It hopefully will get better soon. The non-Morrison titles have been good.

Conan. He's a "barbarian" but in many ways is much better than the "civilized" people he encounters. It helps a lot that the current Dark Horse iteration has been very well done.

Jonah Hex. He's a bad guy who does bad things. He's very good at that but he has a strong moral code. Again, it helps that there is some really good writing in the current iteration.

Solomon Kane. A Puritan that is at his best fighting, is constantly drawn toward it, but doesn't particularly enjoy it.

That accounts for much of the current stack.

I would also like to comment on your statement in the article "... if you find yourself buying any comic book with a C- grade on a regular basis, then I suggest you rethink your budget and likes." I agree wholeheartedly. I bought *52*. It was an "A" concept, but executed on a "C" level on average. (OK, maybe even lower than that.) I skipped *Countdown* and didn't even consider *Trinity*. *Infinite Crisis* was a waste of my time, and *Final Crisis* is even worse. The only thing that makes me say that I didn't make a huge mistake in buying *Final Crisis* is that "Batman: R.I.P." actually finishes up there.

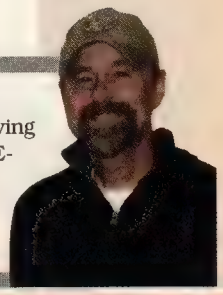
Which leads me to a comment on the industry as a whole: It's more about marketing than about telling good stories. I'm not suggesting that we go back to the 1960s with two stories per book, but these crossovers need to stop. They might create a sales spike but they are what helped to drive me away from many other things. The Bat-books are the only "legacy" books that survive in my stack. I try not to judge those books individually, but as a whole group. I don't want "holes" in the collection. It's really tempting to jump off the ship now, but the last time I did that ("Knightfall") I went crazy obtaining the missing issues later and really enjoyed most of the material. Somehow, I doubt a trio the likes of Doug Moench, Alan Grant, and Chuck Dixon will be coming along to save Batman any time soon. (Morrison said that he's plotted out through mid-2010.) I know that eventually it will. Everything else is on a short leash. *Outsiders*, for example, was promoted as being a great jumping-on point. I used it as a jumping-off point. I want to drop my cost below $50 per month.

I'm at a point where I'd gladly add good stuff to my stack but I'm tempted to drop everything. *Final Crisis* is "must-read" and it's bad. I'd be better off reading my old *G.I. Combats* or even Mark Merlin in *House of Mystery*.

Dave

These are just a few of the many letters and e-mails I received. I wish I had the space to reprint them all, because they all had interesting things to say. I got into this business more than 20 years ago by writing letters and I still feel that it's the best and most civil way to get across good points and opinions. I think these three letters prove that. Every voice should be heard; sometimes those voices can be heard through the words of others. If just a small part can get through, then it's a big step. I wish and hope that more of those who publish, distribute, write, and draw comics will listen to these voices and do their best to get to know their consumers, their readers, and their livelihood.

I want to thank all of you who have written me and will continue to do so. I read every letter that is sent. When I find a super-villain that will clone me, I promise to answer all the letters, as well. I also want to thank all of you who send comics, books, and other fun stuff for me to review, read, and just plain enjoy. That's really nice of you.

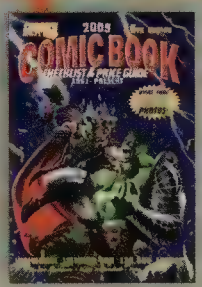


BEAU SMITH invites questions, answers, thoughts or wonderful items of worth to The Flying Fist Ranch, P.O. Box 706, Ceredo, WV 25507. E-mail Beau at *beau@flyingfistranch.com* or visit his website: *www.flyingfistranch.com*

Column © 2006 Beau Smith

KEEP YOUR COLLECTION IN CHECK!

FREE SHIPPING!*



2009 Comic Book Checklist & Price Guide, 1961-Present
15th Edition
by Maggie Thompson, Brent Frankenhoff and Peter Bickford
From original super-hero artwork on the cover to the 125,000 comic book listings inside, this is the ultimate go-to guide for the comics community. Listings identify cover date, creator details, and near mint price
Softcover • 7 x 10 • 840 pages • 2,000 b&w photos
Item# Z2111 • $19.99

Star Trek: The Collectibles
by Steve Kelley
More than 40 years of Star Trek treasures appear in this photographically exciting new guide from noted Trekker Steve Kelley, including action figures, games, posters, uniforms, and original scripts, all with collector pricing.
Softcover • 8¼ x 10⅞ • 256 pages • 1,000 color photos
Item# Z1921 • $24.99

Warman's® Lunch Boxes Field Guide
Values and Identification
by Joe Soucy
This compact and affordable identification guide features fantastic photos and current collector prices for 600 metal lunch boxes, many with bottles, made in the early 1950s and during the lunch box revival of the 1980s.
Softcover • 4⅜ x 5⅜ • 512 pages • 600 color photos
Item# Z2700 • $12.99

Krause Publications
A Subsidiary of F+W Media
700 East State Street • Iola, WI 54990

Call 1-800-258-0929 Online www.krausebooks.com

Offer Code CRTC

Art Baltazar

10 FAVORITE COMIC BOOK COVERS

Mainstream picks from an indy creator

Asked for his biography as well as his Top 10 picks, Art Baltazar wrote in third person: Art is a super-cartoonist machine from the heart of Chicago.

He's all about the peace, love, and joy. He defines cartoons and comics, not only as an art style, but as a way of life.

Art started his funky secret art studio in 1994 with his self-published comic book *The Cray-Baby Adventures*. Since then, he created such other comics as *Gyro-Man, Captain Camel & the Space Chicken, Jimmy Dydo, Lunar Lizard, Meteor Mite*, and *Patrick the Wolf Boy*.

Artie has also had a few gigs with Warner Bros. and had a monthly comic strip in *Disney Adventures Magazine* called "Gorilla Gorilla!" Art recently created an autobiographical graphic novel called *The Big Amoeba* from Platinum Studios.

Currently, Artie, along with writing partner Franco, create the hilariously funny stories that Art illustrates for DC's *Tiny Titans*. From small press to mainstream in a heartbeat.

Art is living the dream. He stays home and draws comics and never has to leave the house. He lives with his lovely wife, Rose, big boy Sonny, little boy Gordon, and little girl Audrey.

Check out his website at *www.artbaltazar.com*.

New Teen Titans #1 © 1980 DC; art by George Pérez; scan courtesy of Brent Frankenhoff

***New Teen Titans* #1 (Nov 80).** "Here is a book I always wanted when I was a kid but didn't get until I was already a grown-up. The new characters of Changeling, Cyborg, Starfire, and Raven were so mysterious." **Orig. price: 50¢ Current NM price: $8**

Superman vs. The Amazing Spider-Man © 1978 DC and Marvel; art by Ross Andru and Dick Giordano; scan courtesy of Brent Frankenhoff

***Superman vs. The Amazing Spider-Man* (1978).** "Wow! Superman! Spidey! Together! Ready to fight! I remember reading this comic in the grocery store when it first came out."

Orig. price: $2 Current NM price: $20

Marvel Super-Heroes Secret Wars #1 © 1984 Marvel; art by Mike Zeck and John Beatty; scan courtesy of Brent Frankenhoff

***Marvel Super-Heroes Secret Wars* #1 (May 84).** "*Secret Wars* was a secret surprise when walking into the comic shop that week. I think I read this issue at least 10 times."

Orig. price: 75¢ Current NM price: $3

Amazing Spider-Man #1 © 1963 Marvel; art by Jack Kirby and Steve Ditko; scan courtesy of Art Baltazar

***Amazing Spider-Man* #1 (Mar 63).** "I love how Spidey looks with the thin eyes and webbing under his arms! I have a poster of this cover hanging in my studio."

Orig. price: 12¢ Current NM price: $27,000

Marvel Team-Up #61 © 1977 Marvel; cover art uncredited; scan courtesy of Brent Frankenhoff

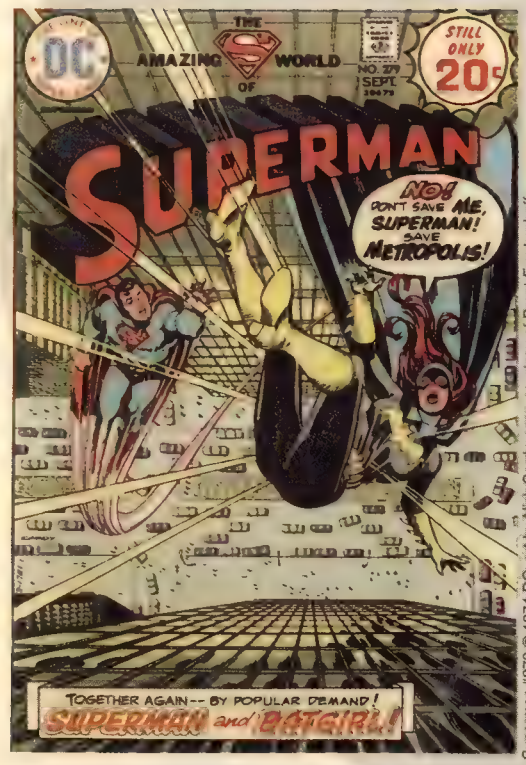
***Marvel Team-Up* #61 (Sep 77).** "Holy cow! Watch out, Spidey! This was the very first comic book where I saw The Fantastic Four! My first Super-Skrull experience, as well."

Orig. price: 30¢ Current NM price: $4

Fantastic Four #112 © 1971 Marvel; art by John Buscema and Frank Giacoia; scan courtesy of Brent Frankenhoff

***Fantastic Four* #112 (Jul 71).** "Hulk vs. Thing! 'Nuff said. Two *big* guys throwing buses at each other! It's what comics are all about."

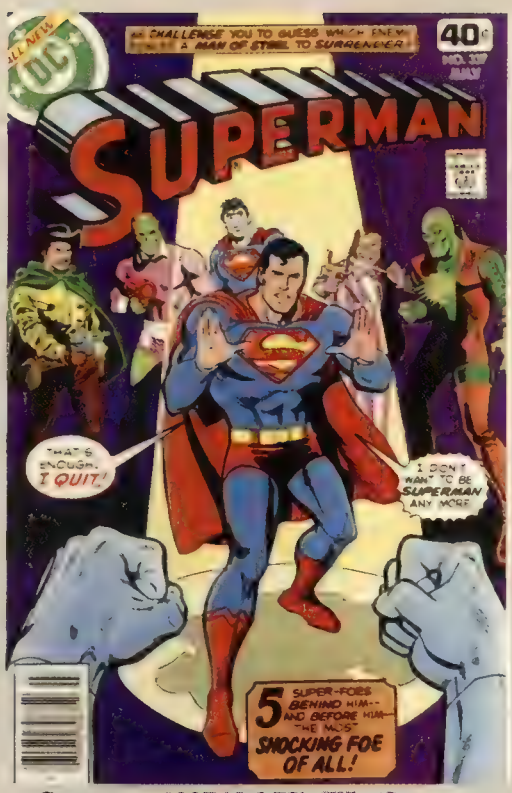
Orig. price: 15¢ Current NM price: $175



Superman #279 © 1974 DC; art by Nick Cardy; scan courtesy of Brent Frankenhoff

***Superman* #279 (Sep 74).** "Oh, no! Save sweet Barbara! The cover was featured in lots of the DC ads the month it came out, and I thought it was excitingly cool."

Orig. price: 20¢ Current NM price: $5



Superman #337 © 1979 DC; art by Ross Andru and Dick Giordano; scan courtesy of Art Baltazar

***Superman* #337 (Jul 79).** "What? Superman quits? Awesome cover! The colors rock! Awesome bad guys! It was the first time I ever saw Metallo."

Orig. price: 40¢ Current NM price: $3

Marvel and DC Present © 1982 Marvel and DC; art by Walt Simonson and Terry Austin; scan courtesy of Brent Frankenhoff

***Marvel and DC Present* (Nov 82).** "Another ultimate dream-come-true team-up. My two favorite teams together in one comic. I loved the wraparound cover."

Orig. price: $2 Current NM price: $12

X-Men (1st series) #133 © 1980 Marvel; art by John Byrne and Terry Austin; scan courtesy of Brent Frankenhoff

***X-Men* #133 (1st series, May 80).** "This was my first X-Men comic and the first time I saw Wolverine. What a way to start! Who was that yellow guy fighting all those blue guys?"

Orig. price: 40¢ Current NM price: $12

SUBSCRIBER SAVINGS CERTIFICATE

SAVE 65%

off the newsstand price

☑ **YES!** Send me a full year (12 issues) of *Comics Buyer's Guide* for only $24.95!

Name (please print)_____

Address _____

City, State, ZIP_____

E-mail_____

Give us your e-mail address and we'll send you a FREE e-newsletter and special offers from *Comics Buyer's Guide*.

BG0409-N2 #15

SEND NO MONEY NOW. WE'LL BILL YOU.

In Canada, add $21 (includes GST/HST). Outside the U.S. and Canada, add $36. Outside the U.S., remit payment in U.S. funds with order. Please allow 4-6 weeks for first-issue delivery. Annual newsstand rate $71.88. Published monthly.

COMICS BUYER'S GUIDE

6904N2

subscribe.cbgxtra.com

DESPERATE FOR ORIGINAL COMIC ART!

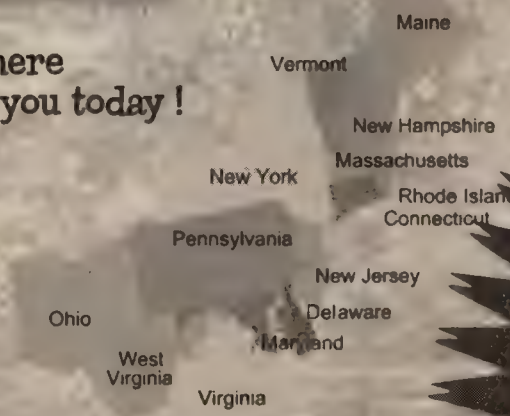
I BUY EVERYTHING AND ANYTHING RELATED TO COMICS AND POPULAR CULTURE

✦ Why sell to me ?

BECAUSE – I am willing to travel to you, buy everything you have, and pay the absolute highest price

I travel to YOU !
Unlimited funds available !
Payment in full on the spot !

If you live here
we can see you today !



We Buy It All in Just One Call!
Toll FREE
1-800-903-7246
Ask for Brian!

buyingeverything@yahoo.com
sellmyneatstuff.com

Making your comics money count

Difficult decisions

by **TONY ISABELLA**

It is thrifty to prepare today for the wants of tomorrow.

*— **Aesop** (620-560 B.C.)*
"The Ant and the Grasshopper"

I'm writing these opening remarks in late January, which means you're probably reading them in mid-March. I really hope the economy is better *when* you are, but, in my *now*, it's a scary situation. Much as I wish otherwise, I suspect it will still be a scary situation when I catch up to you.

A recent — my time — Associated Press story reported Americans are turning frugal. We are saving more and spending less. Which is certainly a good thing for people, but not necessarily a good thing for the economy. This "paradox of thrift" makes bringing our economy back to health something of a tightrope walk. If there's a safety net to these alarming acrobatics, let us hope that it is woven from our own good common sense.

Amy Dacyczyn, the author of *The Complete Tightwad Gazette*, has written that "frugality without creativity is deprivation." Since we are all presumably reading this magazine because we love comic books, our mission objective must be to figure out how to be frugal without depriving ourselves of creative works that fill our lives with something beyond the bare necessities. I don't know if some of the steps I've taken will be applicable to your situations but I offer them for whatever worth they might have for you.

I took a look at my online and print subscriptions. I'd been paying for three online services I rarely used, so those were easy cuts to make. I cut several magazine subscriptions, as well, either because the stacks of unread issues were never getting any smaller or because, when I read an issue, I didn't find it entertaining or informative. These cuts didn't save me huge amounts of money, but I'm not looking for or expecting to find a quick fix.

In the same vein, I cut my Netflix plan from three movies to one. I love Netflix, and its service has always been terrific. But I have hundreds of hours of unwatched TV shows and movies on my DVR and in the stacks of DVDs I've bought or received as gifts. Until that backlog gets whittled down considerably, a single-rental plan makes more sense for me. Again, while it's not a large savings per month, it's enough to pay for two comic books.

I was ready to cancel one of the three daily newspapers I get every day, but grocery coupons from the Akron and Cleveland papers offset the cost of those papers. The third paper isn't a very good newspaper, but it's the local paper and, theoretically, has news we don't get from the other two.

I pay just under $100 per month to keep much of my accumulation of stuff in a storage unit. My biggest savings plan this year is to get all that stuff out of storage and then sell 80% of it on eBay and elsewhere. I'll save the monthly rent on the unit, and whatever money I accrue from selling this stuff will make paying other bills that much easier.

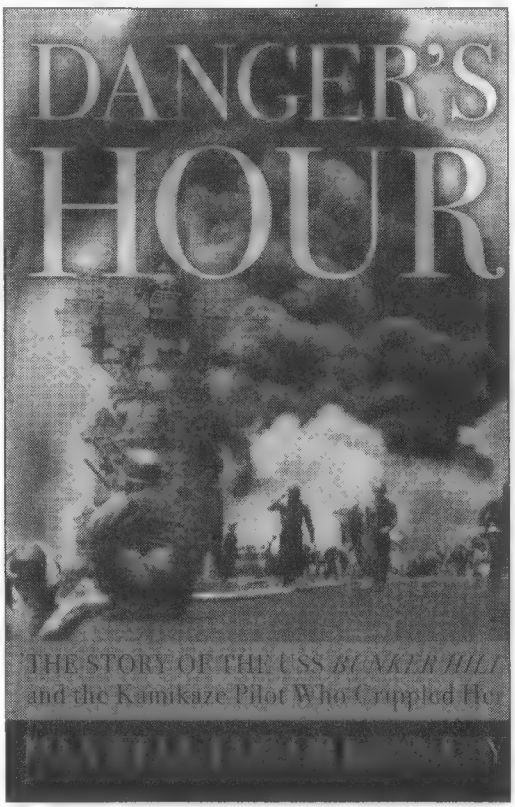
I now factor in travel time and the cost of gas when deciding where to shop. For example, does the 10% greater discount I get at "Comics Store A" make up for the fact going there is a further drive than "Comics Store B"? Discount and travel expenses are not the only elements in such decisions — selection and service are still key factors — but they are increasingly part of my shopping decisions inside and outside comicdom.

The toughest decision I'm in the process of making is whether to renew the rental on the post-office box I've had for more than two decades. These days, to save on gas and travel time, I only go to the post office once or twice a week. Since I work at home and since our terrific postman — and his occasional substitutes — are happy to bring packages to our enclosed back porch, I don't really need the box. In fact, if you've been paying attention to the copy that appears at the end of each installment of *Tony's Tips*, you might have noticed I haven't been listing my post office box as the address for review items.

Not renewing the box rental will save $60 a year, but it also means fewer opportunities to see and chat with the nice folks who work at the post office. Writing is already a solitary enough job. Do I really want my cat Simba to become the only more or less sentient being I talk to until Sainted Wife Barb and Blessed Daughter Kelly get home from work and school? Am I just asking for the crazy to take over more of my brain? It's a tough call.

Anyway, the moral of the above is: If you're sending me review items, don't send them to the post office box. Because it could be gone by the end of April.

Consumed as I am by both my country's and my comics industry's economic woes, I'll be returning to this subject sooner, rather than later. In the meantime, please feel free to share your frugality suggestions with me and the rest of the ***CBG*** gang. We are truly all in this together.



This first review has nothing to do with comic books, but I'm feeling a little maverick-y today.

Maxwell Taylor Kennedy's ***Danger's Hour: The Story of the USS Bunker Hill and the Kamikaze Pilot Who Crippled Her*** (Simon and Schuster, $30) consumes the reader's attention with the vastness of its story, with the intricacies of how the lives of sailors serving on the *Bunker Hill* contrasted and intersected with those of their Japanese foes, and with its meticulous attention to detail. It's a big and magnificent chunk of history that never forgets the men who made that history.

On May 11, 1945, with Japan unquestionably losing the war and turning to desperate suicide attacks in the hope of negotiating a better surrender for itself, two human sacrifices, two among many, defied all the odds and the superior firepower of the Americans to visit devastating death and destruction on the carrier that served as the flagship of the U.S. Navy in the Pacific. The *Bunker Hill*, home to thousands of crewman, was the most sophisticated vessel in the fleet. Yasunori Seizo was the 21-year-old son of farmers and a teacher. Kiyoshi Ogawa, his fellow *tokko* (kamikaze pilot), was a college student on the day the Japanese government drafted all its students to serve in an army that was, to all intents, already defeated. The crewmen and pilots of the *Bunker Hill*, who, for all their successful attacks on Japanese forces and cities, had never experienced the war as intimately as they would on that May day and during the nights and days that followed it, nevertheless responded to the attacks with courage and determination. The stories of the participants from both sides of this conflict make for compelling — and frequently horrifying — reading.

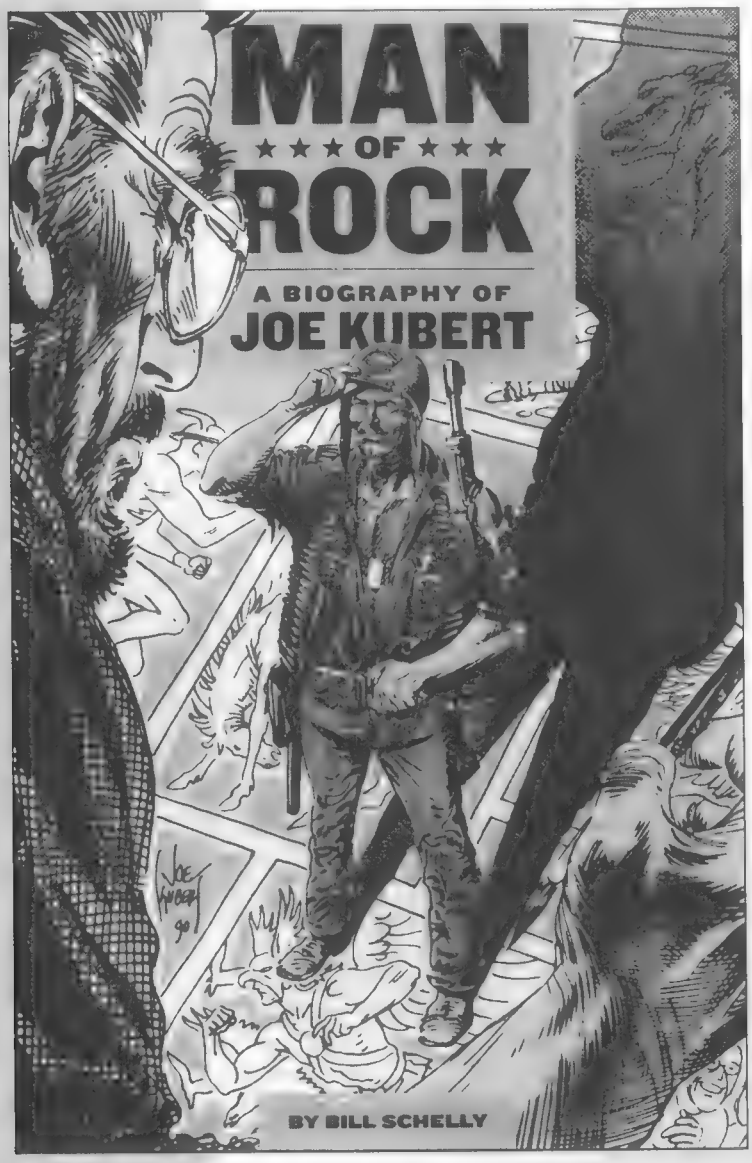
Kennedy starts his narrative before Pearl Harbor, then takes us through that attack and the entire war in the Pacific. He gives us the stories of crewman, pilots, and commanders from both sides. He details the events and the aftermath of the May 11 attacks with a thoroughness that stuns me, and follows up with what happened to the survivors after the war.

Danger's Hour is the result of years of interviews, research, and dedication. It's a book that wounds and heals the spirit. It earns the full five out of five Tonys.

www.simonandschuster.com

"Joe Kubert's career spans the history of the comic book in America." That statement on the back cover of Bill Schelly's ***Man of Rock: A Biography of Joe Kubert*** (Fantagraphics, $19.99) sums up but one reason this work is extraordinary.

I have long been of the view that it was *Action Comics* #1 and, specifically, Jerry Siegel's and Joe Shuster's Superman, that took the American comic book from a novelty item into an honest-to-God industry. Kubert started drawing comics in 1938, the same year the world met Superman, and has been drawing them ever since. He has also been an editor and an educator and more. So, yeah,



this great artist is a fitting symbol of our comics history.

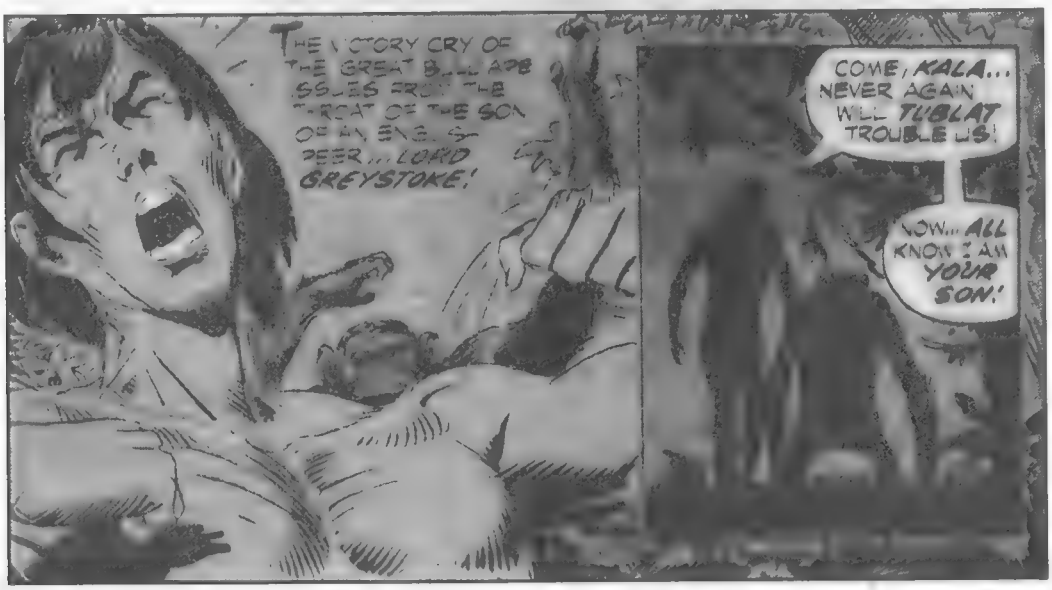
But what makes *Man of Rock* more than a biography and even more than a history is Schelly's coverage of the Kubert family in their native Poland, the economic and social forces that brought them to America, and the story of the boy who would become a man and, more, a pivotal force in the growth of the industry. Kubert was there at every important moment in the history of the American comic book, but, in this wonderful biography, Schelly makes him come alive as a man, creator, husband, father, and teacher. After reading it, I feel as if I know Joe Kubert better than I know many members of my own family — and I understand why his work has always moved me.

Reading of Kubert's creative process and work ethic is nothing short of inspirational. Schelly leaves no doubt as to why Kubert has been and continues to be a major influence of decades of comics creators. Kubert wears the mantle of "legend" well.

Man of Rock is one of the best comics biographies ever written. It may even be the best. For that reason, and because I'm still in my "maverick" mode, it earns an astonishing six out of five Tonys. You need to read and own this book.

www.fantagraphics.com

Secret Invasion (Marvel, $29.99) collects all eight issues of the series by writer Brian Michael Bendis, penciller Leinil Yu, and inker Mark Morales. This is the core title



of the recent "event" in which we learned that the shape-changing Skrulls have been replacing various characters — for years, in some cases — to pave the way for the moment when their invasion of Earth becomes not so secret. I must offer special kudos to whoever designed the logo of this title, which successfully evokes the "B" movies of my youth.

When faced with these company-wide events in the past, be they of Marvel's or DC's making, I've attempted to read all related issues in their original comic-book publication. This time, I decided to dive right into the trade paperbacks, starting with the core title.

Here are my thoughts on this book:

I love the basic concept, though I think the religious aspects of the Skrulls were way overdone. The attempted parallel to human zealots never really clicked.

The appearance of what seemed to be 1970s versions of Marvel heroes was inspired. It added a nice bump to the creeping paranoia of the basic concept.

The storytelling was confusing in some of the bigger battles. That wasn't a problem for me in the meeting of the 1970s heroes and their modern counterparts, but I think the climatic battle needed to be a whole lot clearer.

You really do need a scorecard to follow this series, but the main story unfolded nicely with some swell moments along the way. I especially liked the scenes with an injured Tony Stark, the verbal beatdown Stark gets from Thor, the shocking changes in the fortunes of Stark and Thunderbolts leader Norman Osborn, and, for sheer punch-to-the-gut drama, something that happens to Luke Cage and Jessica Jones in the final issue.

The writing and the art in the series were first-rate. Though the series clearly leads into a bunch of other stories, it's a much more logical progression than what we've seen of late from similar DC universe epics. In carpenter's terms, Marvel seems to have cut once after measuring twice. At the other company, I don't sense measuring, just constant cutting in vain attempts to patch up initially shoddy planning.

I'm looking forward to reading the rest of the *Secret Invasion* story in other Marvel trades. I also hope Marvel publishes a *Secret Invasion Chronicles*, reprinting all the *SI* comics in chronological order, as it did with its *Civil War* issues. I think the series would be fun to read that way, too.

Secret Invasion is a company-wide event that appeals even to those of us who have come to loathe such events. It earns four out of five Tonys.

www.marvel.com

TONY ISABELLA, comics writer and author, has been appearing in ***CBG*** since #3 in 1971. Review items can be sent to 840 Damon Drive, Medina, OH 44258. Advance copies of comics and other items are welcome, but, regretfully, I cannot, at this time, review them from PDFs or websites. It's my fault. I'm a dinosaur working on equipment Fred Flintstone would consider primitive. You're lucky you can still e-mail me at *tony@wfcomics.com*.

Tony's Tips is © 2009 Tony Isabella.

REVIEWS

PICK OF THE MONTH COMIC BOOK

The Wonderful Wizard of Oz #1

Marvel

$3.99, color, 32 pgs.

Writer: Eric Shanower; Artist: Skottie Young

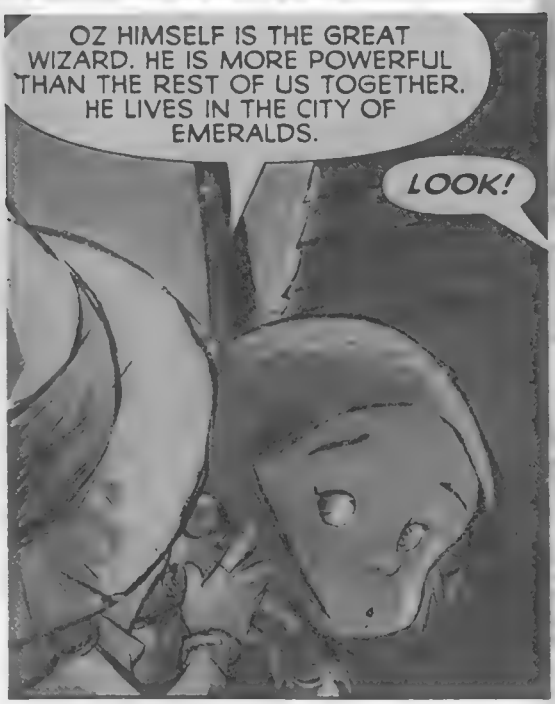
reviewed by **Brett Weiss** ★★★★

The first issue (of eight) of *The Wonderful Wizard of Oz* follows the first three chapters of L. Frank Baum's classic novel by rote, often using lines from the book verbatim, sometimes replacing narration with dialogue, but always keeping on track. Naturally, certain details (such as Dorothy buttering bread) are left out, but most of the plot points are covered, from the twister taking Dorothy's farm house to Oz to the house's landing on The Wicked Witch of the East to Dorothy letting The Scarecrow follow her down the Yellow Brick Road.

The issue's faithful adherence to the novel may make some wonder why it is necessary in the first place, other than to showcase Skottie Young's rag-doll, storybook-style renderings, which are, indeed, lovely. No artist can fully evoke the utter grayness of the Kansas prairies or the colorful wonderment of Oz described by Baum's pitch-perfect prose, but Young (along with colorist Jean-Francois Beaulieu) gives it his best shot.

This entire series will cost $31.92, meaning the inevitable trade paperback may be a better value.

www.marvel.com



The Umbrella Academy: Dallas #1-2
Dark Horse

$2.99 @, color, 32 pgs. @
Writer: Gerard Way; Artist: Gabriel Ba
reviewed by **Ray Sidman** ★★★

If writer Gerard Way ever decides he's done with the rockstar life, odds are he'll have a place reserved among the comics literati of the *Waiting for Godot* crowd. This second *Umbrella Academy* mini-series is an entertaining and often thought-provoking tale containing more than a dash of absurdist humor.

The group of former wunderkids known as The Umbrella Academy has regrouped and, though still licking their sucking chest wounds, are forced to deal with a pair of bizarre, violent, and cuddly agents who seem to be hunting The Academy's members.

Even the parts of the story that are predictable — and there are a few — only give away momentary plot developments, leaving the many levels of the bigger picture to be revealed. Simply put, Way knows how to spin a tale and keep readers' eyes glued to the pages. Gabriel Ba's artistic style works splendidly with the feel of the story — in fact, his art stands out and makes one hard-put to imagine a more apropos artist for this series.

UA: Dallas has just started but it already leaves the reader hoping there are many more *Umbrella Academy* series to come.

www.darkhorse.com

Amazing Spider-Man #584
Marvel

$2.99, color, 32 pgs.; Writer: Marc Guggenheim; Artists: John Romita Jr., Klaus Janson
reviewed by **Martin Gray** ★★★

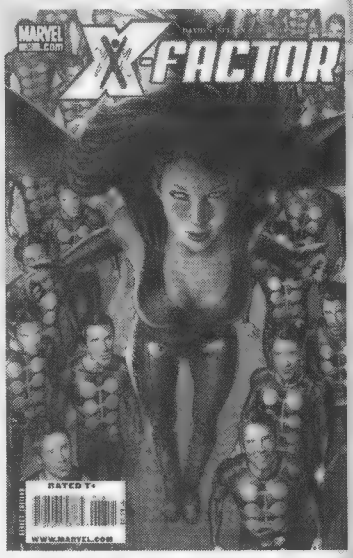
It's a year since Spidey's "Brand New Day" began, and Marvel celebrates with a "Character Assassination" storyline answering some of the big questions from the past year. Who is the latest Green Goblin knock-off, Menace? Who is the Spider-Tracer Killer? Who will win the mayoral race?

The answer to the last question is Who cares? The political stuff has been one of the dullest aspects of "Brand New Day." The second question is more interesting, and it's the one that looks to have been answered here, as someone close to Peter is put in the frame. That's the most interesting moment in an issue with far too much talk about which of two nonentities will run New York, much of it in the tired format of local news bulletins. (The other big news is that Harry Osborn proposes to Lily Hollister.)

www.marvel.com

X-Factor #38
Marvel

$2.99, color, 32 pgs.
Writer: Peter David; Artists: Larry Stroman, Nelson
reviewed by **Andrew Wahl** ★★



X-Factor #38 is a pretty typical outing from writer Peter David: decent action, nice character moments, touches of humor. It's solid, but not spectacular. David has delivered plenty of inspired moments since launching this incarnation of *X-Factor*, but this issue lacks one of those signature scenes.

Still, it's clear *X-Factor* is a writer's book. That's partly because of its lack of a consistent art team. This issue is a perfect example. Larry Stroman, the book's latest "regular" penciller, manages to get just four pages into his fifth issue (he missed the previous one altogether) before giving way to fill-in artist Nelson. Stroman, who previously collaborated with David on *X-Factor* back in the early '90s, never seemed to feel at home this time around; his work is stylish but doesn't really work well with straightforward super-hero stories. Nelson, on the other hand, delivers fairly clean storytelling, but his control of anatomy seems strained at times and his rendering can be oddly wooden. One can only imagine how good this book could be if David were paired with a regular, A-list art team.

www.marvel.com

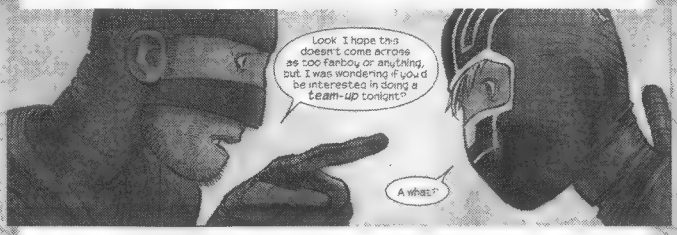
Invincible Iron Man #8
Marvel
$2.99, color, 32 pgs.
Writer: Matt Fraction; Artist: Salvador Larroca
reviewed by **Andrew Wahl** ★★★

Invincible Iron Man #8 is a very good comic book. Writer Matt Fraction walks the line between continuity and accessibility perfectly, delivering a segue issue that works for both hardcore Marvel fans and recent Iron Man converts. It's Tony Stark, not Iron Man, who is central to Fraction's take on the character, and the writer puts Stark through his paces: an embarrassing moment before construction workers, a sassy exchange with right-hand woman Pepper Potts, terse words with new top cop Norman Osborn. Through it all, Stark is more likeable — and in character — than he's been in years. Not a lot actually happens this issue (a problem in many Marvel comics these days), but this first installment of the "World's Most Wanted" arc sets up future issues nicely.

Fraction's strong work is only partially met by artist Salvador Larroca. While Larroca is a fine penciller, his inking technique uses a line that is too thin and lacks variation; the result is flat art that is too dependent on the colorist to complete the visual.

www.marvel.com

Kick-Ass #5
Marvel/Icon
$2.99, color, 32 pgs.
Writer: Mark Millar; Artist: John Romita Jr.
reviewed by **Ray Sidman** ★★★½



Millar and Romita Jr. keep the genius and bloodletting going. Though way too long to have waited since #4 hit stands, this issue satisfies the high expectations the series has fulfilled thus far. Teen super-hero Dave Lizewski has inspired others, not necessarily in ways he intended. This issue finds him facing those others and their goals as super-heroes.

By the fifth issue, many series with innovative ideas and plots begin to show signs of impending stagnation. On the contrary, the wealth of possibilities and beauty here continues to grow exponentially. Millar and Romita have created a fecund comics universe. While *Kick-Ass* will end one day, it's not something you want to consider, and, fortunately, the series makes it easy to focus on its excellence and thriving.

This is one of those issues and series that you read again immediately after finishing. I'm looking forward to the trade simply so I can have a reading copy to reread until it falls apart — and to share with those who have not yet read it.

www.marvel.com
www.myspace.com/kickass_comic

The Sandman: The Dream Hunters #1
DC/Vertigo
$2.99, color, 32 pgs.
Writer: Neil Gaiman; Artist: P. Craig Russell
reviewed by **Timothy J. Wood** ★★★½

P. Craig Russell adapting a Neil Gaiman Sandman prose story? What's *not* to love?

Nothing, it turns out. This is an example of the best that today's comic books have to offer. It's not just that Gaiman's story is, as always, literate and sophisticated, or that Russell's art is more streamlined and subdued — and more beautiful — than his sometimes baroque style. It's that all of these elements, together with the pacing, themes, and characters, combine to create a near-perfect paradigm of the form.

This is all in the context of the world of Gaiman's Sandman, meaning that all is never what it seems and reality (such as it is) is fleeting and untrustworthy. In the story, a solitary monk living in a modest mountainside temple ("the mountain was not the most beautiful or impressive mountain in Japan," the understated narration says) fends off the efforts of a fox and a badger to drive him away. Complications ensue when the fox falls in love with the monk and has a dream. Enter, of course, The Sandman.

From the cover by Russell and Yuko Shimizu to Gaiman's Afterword, this is one of the most enjoyable comics to come along in years.

www.dccomics.com

Now offering 0% consignment rate on graded cards!!

AUCTIONS
collect.com
www.collect.com/auctions
powered by Krause Publications

Why should you consign to Collect.com Auctions?

COMPANY HISTORY: F+W Media has been in business since 1921 and currently has 700+ employees in the US and UK.

MARKETING POWER: More than 92,000 collectors see our products every day. We serve 10 unique collectible markets, publish 15 print titles and manage 13 collectible websites.

CUSTOMER SERVICE: We've got a knowledgeable staff that will respond to your auction questions within 24 hours.

QUICK CONSIGNOR PAYMENTS: We have an 89-year track record of always paying on time...without exception.

EXPERTISE: We've got some of the most knowledgeable experts in the hobby working with us to make sure every item is described and marketed to its fullest, which means higher prices.

INTEGRITY: We will exceed your expectations in all aspects of the auction experience.

EXPOSURE: We reach 92,000+ collectors every day through websites, emails, magazines and other venues. We'll reach bidders no other auction house can.

SECURITY: Your treasured collectibles are securely locked away in a 20 x 20 walk-in vault that would make most banks jealous.

EASE OF PAYMENT: Tired of having to pay with a check, money order or cash? Sure, we'll accept those, but you can also pay with major credit cards, Paypal and Google Checkout.

FRESH OUTLOOK: Our company manages more than 80 different websites and offers a fresh take on internet marketing. Collect.com Auctions will reach bidders nobody else can.

Low consignment rates, free grading and authentication and tremendous promotional opportunities. Call to consign your quality items.

JUNE 2009
DEBUT AUCTION

Consignment Deadline: April 24

We reach more than
92,000
collectors every day.

Accepting the following items:
Vintage Cards, Autographs, Tickets, Game-Used Equipment, Publications, Trophies/Awards, Modern Cards, Artwork, Vintage Photos, Advertising Pieces

Steve Bloedow
Director of Auctions
Bloedow@collect.com

Bob Lemke
Consignment Director
Lemke@collect.com

GET MORE EXPOSURE.
GET BETTER PRICES.

888-463-3063

Legion of Super-Heroes #50
DC

$2.99, color, 32 pgs.
Writer: Justin Thyme; Artist: Ramon Bachs
reviewed by **Andrew Wahl** ★

Creative differences over the direction of *Legion of Super-Heroes* reach their sad conclusion with this issue, and fans of the series unfortunately end up as collateral damage.

Originally scheduled to conclude in #54, both news stories and official solicitations made it pretty clear that writer Jim Shooter and penciller Francis Manapul were going to get a chance to wrap up their "Universal Annihilation War" arc in this final issue. Instead, readers are "treated" to an awkward conclusion, thrown together by a fill-in team.

On its own merits, this issue isn't that bad.

Whoever wrote this tale under the "Justin Thyme" pseudonym has a good feel for the characters, and the art by Ramon Bachs, while inconsistent, shows promise.

But as the climax to a slow-building arc, this issue fails miserably. Major storylines — most glaringly, the Princess-Projectra-as-villain plot — are ignored, leaving no resolution.

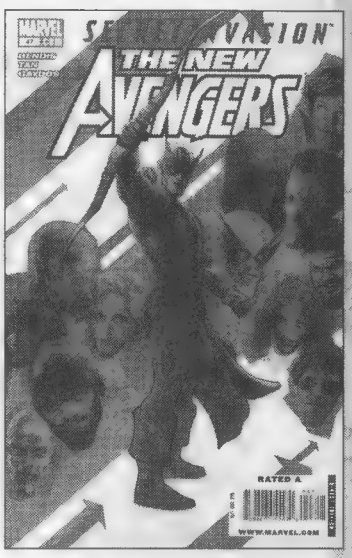
For fans of the series — who followed this story for more than a year at a cost of more than $40 — this final issue is a terrible bait-and-switch.

DC should be ashamed.

www.dccomics.com

New Avengers #47
Marvel

$2.99, color, 32 pgs.; Writer: Brian Michael Bendis; Artists: Billy Tan, Michael Gaydos
reviewed by **Andrew Wahl** ★★★



Throughout *Secret Invasion*, some of Brian Michael Bendis' best work on the crossover event actually appeared in his two *Avengers* titles. While his main *Secret Invasion* mini-series was disjointed, Bendis used the tie-in *Avengers* issues to tell tight, character-driven tales. This one focuses on Luke Cage and Jessica Jones, stars of the well-regarded Bendis series *Alias*.

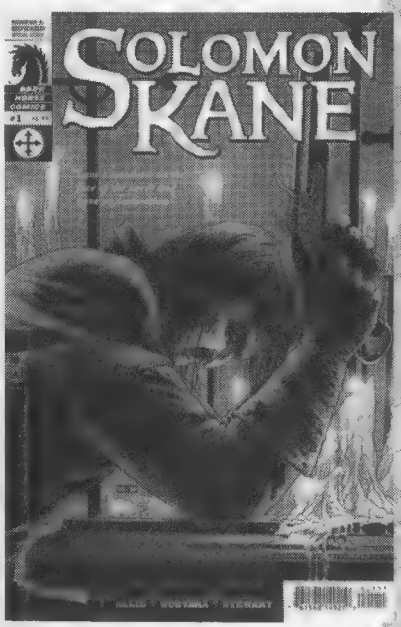
Billy Tan handles the art for the modern-day portion of the tale. His work is adequate, but it's the flashback sequence by *Alias* collaborator Michael Gaydos that shines. Gaydos is a great storyteller: His strong page design controls the pacing, while subtle character work adds emotion. The combination of spot blacks and a distinct color palette (this time provided by Justin Ponsor) give this title that distinct *Alias* feel.

That feel extends to the story, as well. Instead of SF or super-hero adventure, Bendis explores the Cage-Jones relationship, with a thematic focus on what fatherhood means to Cage. It's good stuff — and a reminder of how good Bendis can be when he's not penning Marvel's crossover *du jour*.

www.marvel.com

Solomon Kane #1-2
Dark Horse

$2.99 @, color, 32 pgs. @
Writer: Scott Allie; Artist: Mario Guevara
reviewed by **Kurt Anthony Krug** ★★★



Cover artist John Cassaday captures the essence of Solomon Kane, Robert E. Howard's nomadic Puritan adventurer. Kane is a somber, brooding man, and Cassaday gets it.

Scott Allie and Mario Guevara finish Howard's incomplete short story "The Castle of the Devil." In the Black Forest, Kane tells John Silent, an English mercenary and an ally, about cutting down a boy from the local baron's gibbet. Both men head to the baron's castle for a reckoning, getting more than they bargained for.

There's a cool scene in #2 in which the baron's wife tries to seduce Kane and he tells her to go and that she dishonors him with her presence. As she leaves in anger, he adds, "Milady." Allie has a strong grasp on Kane's character, making him the right one to finish Howard's story fragment. Guevara's art is the right fit for this series; it's dark and moody — just like Kane.

www.darkhorse.com

Secret Invasion: Dark Reign #1
Marvel

$3.99, color, 48 pgs.
Writer: Brian Michael Bendis; Artist: Alex Maleev
reviewed by **Andrew Wahl** ★★½

So, six super villains walk into a bar ...

OK, it's actually into a conference room, but you get the idea. Fans have long joked that Brian Michael Bendis' dream book would feature a room full of characters just sitting around talking — and that's exactly what he serves up here. He's done this plot before, of course, in the *New Avengers: Illuminati* one-shot, but it worked better there. That special was the other bookend to the events of *Civil War* and *Secret Invasion* and it featured some of Marvel's top heroes sitting around scheming. It's not nearly as shocking to see villains sitting around scheming — that's what they do, after all — and, with the exception of Doom and Namor, this group lacks the gravitas of The Illuminati. (Green Goblin might belong in that group, too, but not psycho-in-a-business-suit Norman Osborn.)

As with the *Illuminati* special, longtime Bendis collaborator Alex Maleev handles the art. His distinct style is perfect for such a book, but what's up with his Sub-Mariner? Namor looks like a drunk with a receding hairline.

www.marvel.com

The Unwritten
DC/Vertigo

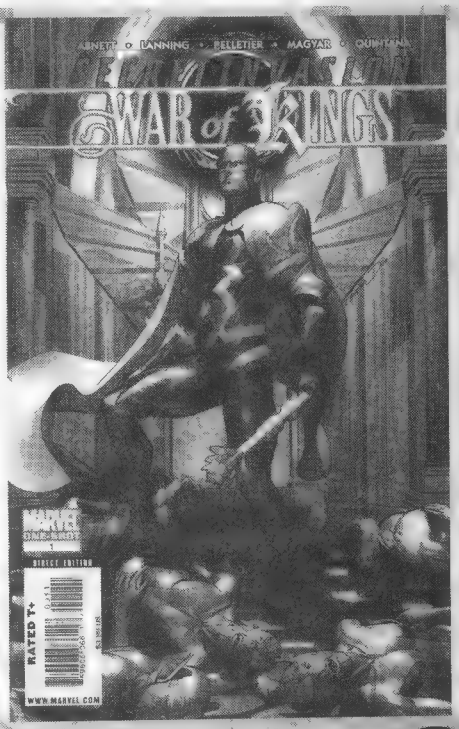
$1, color, 40 pgs., available in May
Writer: Mike Carey; Artist: Peter Gross
reviewed by **Maggie Thompson** ★★★½

Suppose there's a world-wide fantasy success (such as the Harry Potter series) but it's based on a real child (such as Christopher Robin) and the father/author of the series has disappeared. Now suppose the child is older, resents the disappearance of his parent, and is forced to make his living by being a convention celebrity. Welcome to *The Unwritten*, as the adult begins to wonder even more about his existence — just as his fans are beginning to do the same. There are questions about what fiction and reality consist of in this series, given the inclusion of (for example) Lizzie Hexam (who is, in our world, a character in Charles Dickens' last completed novel). Clearly, Mike Carey is weaving a complex, enticing fantasy, and this first installment is designed to pull in readers. The art nicely supports both the tale of the adult Tom Taylor and the child Tommy Taylor in snippets of the novels that made him a celebrity. It's a rich, tantalizing mix, as the story picks up speed.

www.dccomics.com

Secret Invasion: War of Kings #1
Marvel

$3.99, color, 48 pgs.
Writers: Dan Abnett, Andy Lanning; Artists: Paul Pelletier, Bong Dazo
reviewed by **Andrew Wahl** ★★★



The *Guardians of the Galaxy* creative team kicks off its *War of Kings* event with this fine one-shot. Writers Dan Abnett and Andy Lanning do "cosmic" well and are a nice fit for The Inhumans. While not as funny as most of their work, the script delivers moments both chilling and powerful. More impressively, they actually make Black Bolt seem ominous. While writers have been telling us for years how majestic and powerful he is, Abnett and Lanning make it *believable*.

The art is also nice. Paul Pelletier continues to impress; his style is classic without being dated. Bong Dazo's work is also solid but it clashes with Pelletier's, pulling readers out of the story. A one-shot shouldn't require two artists.

This also suffers from "bridge syndrome." It's an affliction plaguing many Marvel specials and mini-series these days: comics that exist solely to move characters into position, bridging one event to the next. (Note that this comic book doesn't even have its own cover logo, instead relying on the trade dress of two different events!)

www.marvel.com

Sometimes our reviewers just don't agree!

OBLIGATORY FIGHT SCENE!

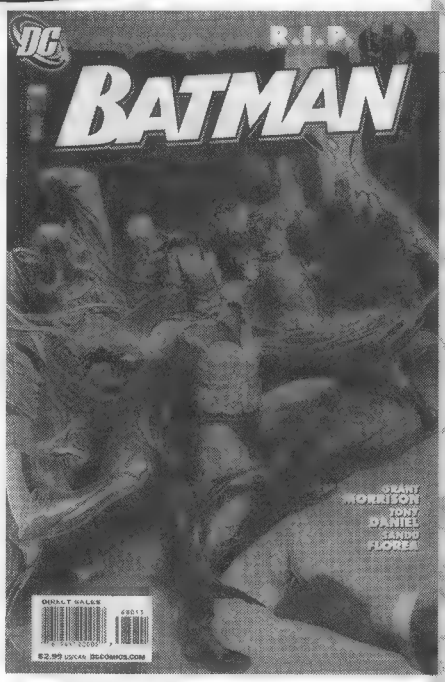
Batman #676-681: "Batman R.I.P."

DC

$2.99 @, color, 32 pgs.@

Writer: Grant Morrison; Artist: Tony Daniel

Discussed by **John Petty and Jim Johnson**



Jim Johnson: It's hard to look forward to Grant Morrison's work, since his checkered résumé makes readers unsure what they're going to get. But "Batman R.I.P." falls among his better efforts, even as he churns out the incomprehensible *Final Crisis*. No one truly thinks this is the end of The Batman, but Morrison succeeds in bringing the character down in an original and unexpected manner before delivering the final blow. This is what the contrived and misguided "Knightfall" from 15 years ago *should* have been. Morrison actually makes us believe that the character can become even more driven than he was, exploring facets of Batman's mind and personality that have previously never been touched. This is an unusual but fresh exploration of the character's mind but it's been regarded as a little too unusual for some. And I imagine, since we're here, you're probably one of the naysayers, you joking jackanapes.

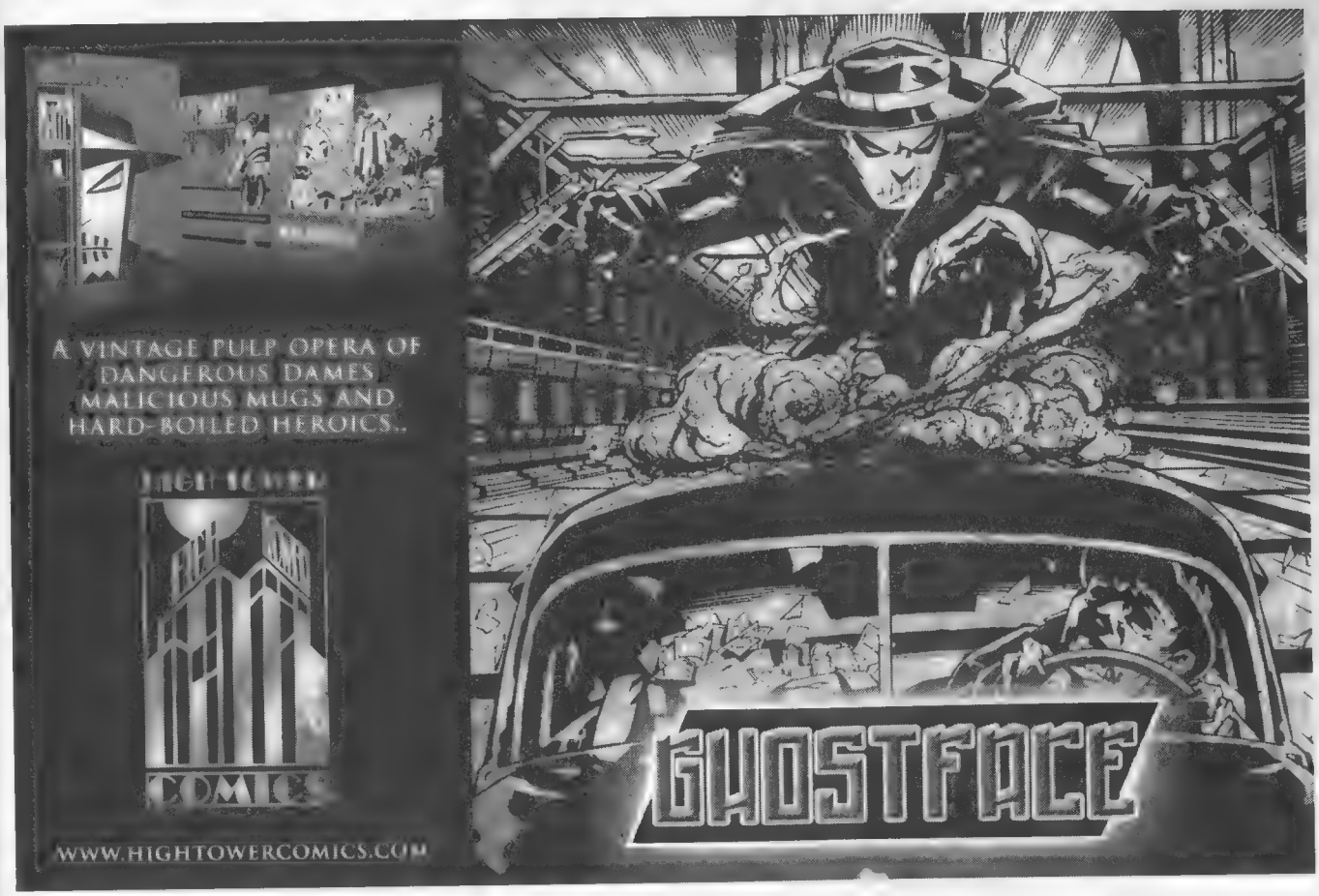
John Petty: So you really fell for this overhyped, underwritten piece of junk, you bat-eared buffoon? Reading this overblown, underdeveloped arc is like playing air guitar: It's ultimately pointless, as there's nothing there. Granted, Morrison has done outstanding work over the course of his career, but this is just bad: a slapped-together collection of cool ideas without a coherent storyline. I applaud Morrison's use of such ancient Bat-tropes as Bat-Mite, the Rainbow Batman, the Batmen of Other Nations, *etc.*, but they all seem to just float in and out of the story with no real reason for being there. All Morrison proves with this exercise is that he's read *Batman from the '30s to the '70s* several times. Making a bad situation even worse is Tony Daniel's uninspired and bland *faux*-Image art, which does nothing to support that story that Morrison is supposedly trying to tell. And what's with that lame and unsatisfying ending?

Johnson: Morrison's one of two writers (Geoff Johns being the other) who knows, not only how to integrate throwaway ideas from the '50s and '60s, but how to make them work. He's demonstrated this, not only here, but also in *All-Star Superman*. I never thought I'd see the day where anyone could cook up a reason to use Batman from the planet Zur-En-Arrh again, but it not only worked, it was key to the story. And Daniel's style might not be all that flashy, but it comes through and brings these old concepts into a new light. You want a satisfying ending? OK, hold this while I light it and don't let go after I run away.

Petty: Listen, you chiropteran crumb-bum, there's a big difference between introducing random story elements, as Morrison did here, and successfully integrating elements from bygone continuity into a satisfying story the way, say, Roy Thomas and John Byrne have been known to do. When either one of those creators, for example, wrote stories that utilized past continuity, they did so in a clear, well-considered manner. Everything had a reason to be there. Not Morrison, who randomly assembles the "Club of Heroes," for example, for no apparent reason other than a pointless, page-padding battle with Tim Drake. For all the hype and all the ballyhoo that preceded this arc, we're given no reason for Batman's six-month disappearance and no reason he can't be back in the very next issue. There might be a story hidden in here somewhere, but Morrison didn't find it.

www.dccomics.com

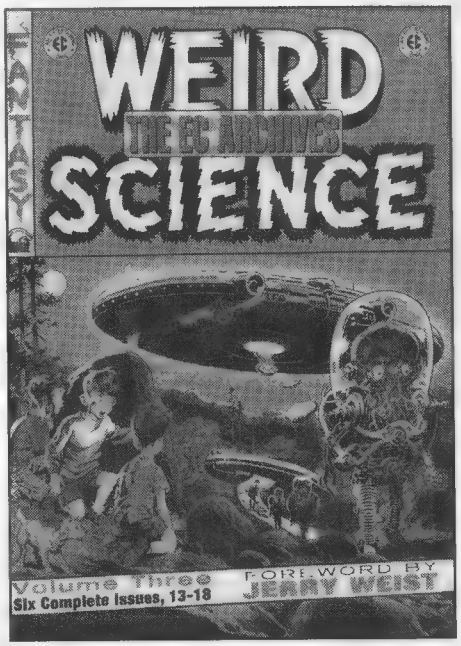
DEVELOP
With Dramatica® Pro
SCREENWRITER
VERSION 6
The Choice of Hollywood Professionals
dramatica PRO
The Ultimate Creative Writing Partner
WRITER
FORMAT
Your Comic Scripts With Movie Magic® Screenwriter™
1.800.84.STORY • SCREENPLAY.COM

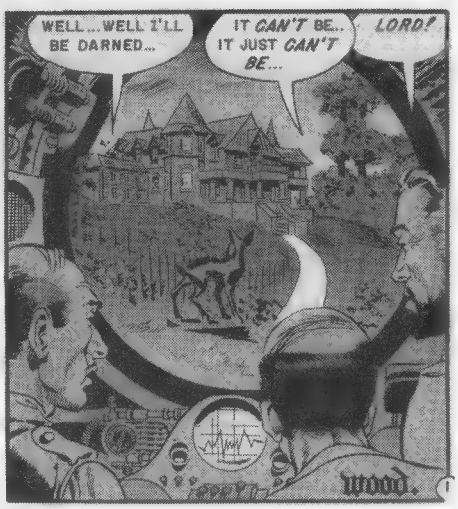

A VINTAGE PULP OPERA OF DANGEROUS DAMES, MALICIOUS MUGS AND HARD-BOILED HEROICS..
HIGHTOWER COMICS
WWW.HIGHTOWERCOMICS.COM
GHOSTFACE

You might just learn something

Today is yesterday

by KAREN O'BRIEN





The real pleasure of hanging out with collectors older than you is in listening to what they have to say.

Two things are guaranteed to happen when talking comics with collectors older than your own age group: You'll learn a lot, and you'll be lost for large portions of the conversation simply because you didn't grow up with the same comics at the same time that they did.

Of course, collectors with additional years of comics-reading experience are always going to be years ahead, but courtesy of collected volumes of such early works as Marvel's *Essentials*, DC's *Showcase Presents*, and Gemstone's *E.C. Archives*, today's readers have unprecedented opportunities to step beyond the generation gap and discover the comics of earlier decades. It's OK if you didn't grow up in the 1950s — you can afford to read an increasing number of its comics.

***The E.C. Archives: Weird Science* Vol. 3**
Gemstone Publishing
$49.95, color, 212 pgs.
★★★★

Weird Science spawned new interpretations of science fiction in comics that continue to shape today's SF titles in comics — and literature, as well. Science fiction's remarkable ability to cross over from its deep literary ties to the sequential-art medium is never more evident or better expressed than in the pages of *Weird Science*.

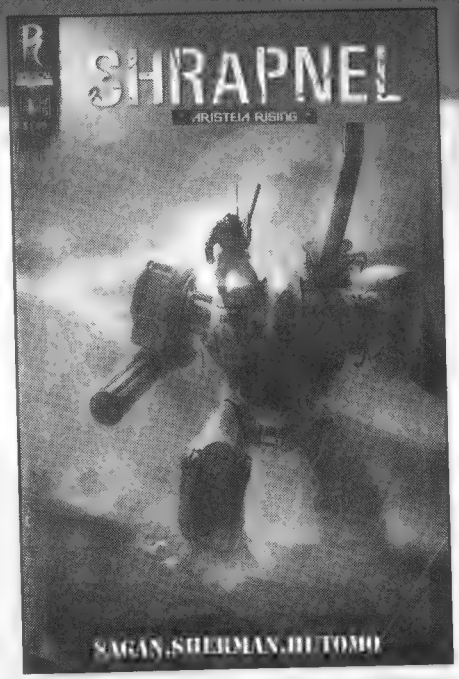
Volume 3 in the *E.C. Archives* series collects #13-18 and includes several stories based on the writings of a young Ray Bradbury. In his foreword, Jerry Weist, author of *Bradbury: An Illustrated Life*, explains that he dug into his archives to uncover previously unpublished correspondence between Bradbury and E.C. Interestingly, Bradbury initially wrote to Bill Gaines to "suggest" that E.C. had simply "forgotten" to forward payment of $50 to him for use of two of his stories in E.C. titles. Bradbury's letter went on to suggest that a future working relationship might be beneficial to both parties. Though E.C. issued no formal admittance of story theft, payment was forwarded and a remarkable relationship began. Several of Bradbury's stories were adapted by E.C. writer Al Feldstein, and each appears with a copyright to Bradbury.

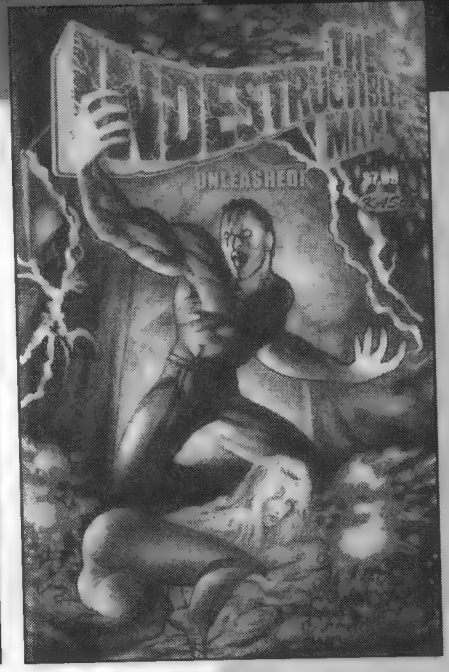
This gorgeous volume is a brilliant conversation with science fiction's past that retains its relevance for current audiences and promises to influence future generations of fans in comics as well as literature. It's also a must-have for all Bradbury fans. This is the good stuff, folks.

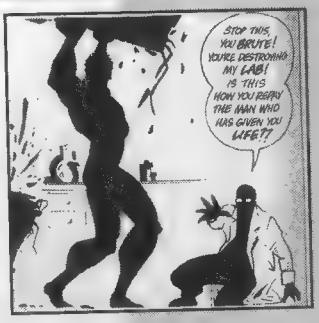
www.gemstone.com
ISBN: 978-1-60360-010-1

***Shrapnel: Aristeia Rising* #1**
Radical Publishing
$1.99, color, 48 pgs.
Writers: Nick Sagan, M. Zachary Sherman
Artist: Bagus Hutomo
★★★

Read *Shrapnel* and you'll understand why Radical Publishing won the 2008 Gem Award for New Publisher of the Year from Diamond Comic Distributors. There are hidden depths of story and art that you'll only discover if you take your time while reading. This is a thinking reader's book, so, if you're just looking for space marines, bar fights,







explosions, and cool mech suits — well, those are all here, too. To put it all together and really *get it*, however, requires pleasant effort.

Much like the social dichotomy established in the 1997 film *Gattaca*, here the entire solar system lives within a genetic caste-system nightmare. Living among the Helot miners on independent Venus is Sam — a woman hiding from herself and her thinly veiled military background and suffering unknown varieties of post-traumatic stress. Her abilities won't be hidden much longer, as Venus is plunged into war when The Alliance decides to take over.

One line of dialogue in particular — "The strong do what they can and the weak suffer what they must" — is uttered by the Alliance Colonel delivering the news to Venus that it is no longer free. The speech struck a familiar chord. It's a line from Thucydides' account of the Peloponnesian War, when the Athenians justified their unprovoked attack: "Since you know as well as we do that right, as the world goes, is only in question between equals in power, while the strong do what they can and the weak suffer what they must." Greek tragedy in mech suits, anyone?

Bagus Hutomo's art is stunning. His gorgeous painted style is often ambiguous of line and comes into sharp focus only where a specific point is intended. It's a dark, brooding style that matches the cloudy world and the fighting, but much like a camera filming live fighting, it often leaves the audience wondering just what it's looking at. Again, you'll have to invest time in each panel to gain understanding of the whole picture.

Shrapnel has a solid story, fantastic art, and the ability to make you think, if you want to. Or you can just enjoy the cool mech robots in action.

www.radicalcomics.com

The Indestructible Man: Unleashed
Kaso Comics
$7.99, b/w, 68 pgs.
Writers: Chuck Foulds, David Watkins
Artists: Mel Ylagan, Nirut Chamsuwan, and Peter Battaglioli

★

This book collects three individual Indestructible Man stories into one edition. Fans of 1950s "B" horror films have an advantage over the rest of us — they might already know that *The Indestructible Man* was a 1956 film starring Lon Chaney Jr. And that knowledge might lend understanding to what Kaso Comics is trying to do with its revival of the character. If, however, you come to this volume with no prior knowledge, you'll still find that scientists secretly searching for a cure for cancer intercept the body of executed criminal Butcher Benton and accidentally return him to life — sort of. He can't speak and is now invulnerable. Benson's sole mission is to exact revenge on the fellow criminals responsible for his conviction.

And that's it. Just like the film, the comic's plot is one-dimensional. Benson hid the money from a major heist and could simply retrieve it and disappear, but that's no more compelling than straightforward murderous revenge. There are opportunities for this character to be more and for this story to accomplish more.

The hit-and-miss art doesn't provide a smooth flow for the story, though there are nice individual panels that suggest further stylistic refinements might lead to a book that light-horror fans will enjoy.

www.kasocomics.com

KAREN O'BRIEN may be reached via e-mail at: *obrien500xl@gmail.com*. Send review copies to P.O. Box 41, Dyer, IN 46311

Tour of the INDIES

INDEPENDENT AND SMALL PRESS

REVIEWS

www.planetsaturday.com

PICK OF THE MONTH INDY

Planet Saturday Comics Vol. 1
Planet Saturday Comics

$12.95, b/w, 91 pgs.
Writer and artist: Monty S. Kane
reviewed by **Brent Frankenhoff** ★★★½

Creator Monty S. Kane takes his childhood memories and his experiences as a father and shares them with the world at large on his Planet Saturday webcomic.

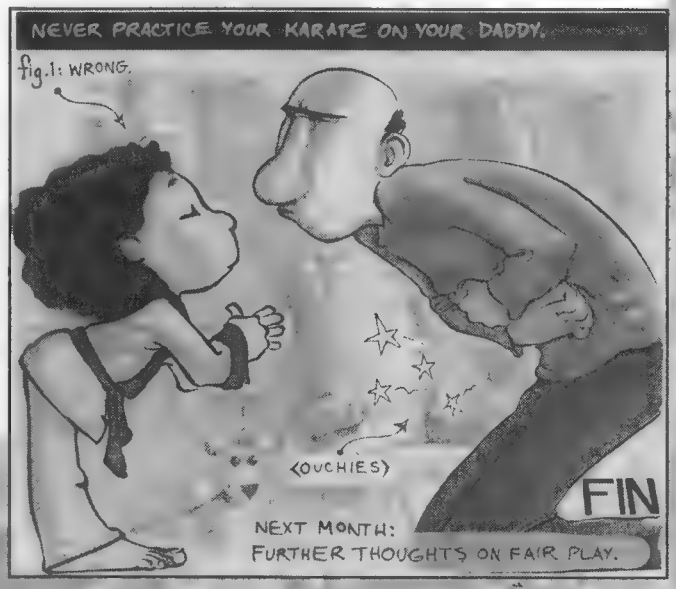
This first collection of the strip seems expensive, considering that it's black and white on non-glossy paper, but most buyers will get their money's worth of belly laughs out of this.

Taking a different approach to that of many webomics, Kane presents his stories in panels of various shapes and sizes, which keeps the action, such as it is, moving along.

The stories range from Kane's childhood misadventures digging for dinosaur bones in the backyard to his realization that he is becoming a dinosaur in the eyes of his daughter.

The bigfoot art is ideal for these trips down Kane's memory lane, a street common to many readers.

In addition to providing smiles and guffaws, Kane also helps uninsured kids get health care via his strip. For every copy of the book ordered from the company's website, $1 will be donated to that cause, a worthy endeavor, to be sure.



The Chronicles of Dr. Herbert West #1-2
Zenescope
$2.99 @, color, 28 pgs.@
Writers: Joe Brusha, Ralph Tedesco; Artists: Jason Craig, Axel Medellin Machain
reviewed by **Ray Sidman** ★★★

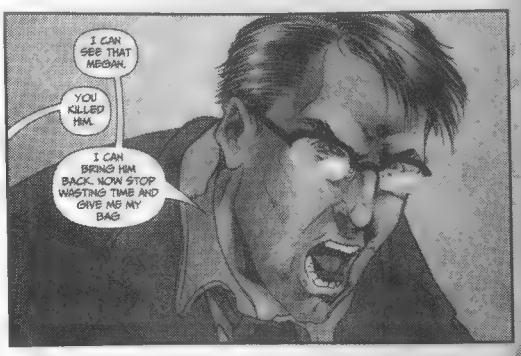
Points to the creators for re-introducing *Re-Animator* to the comics world without using that name in the book's title. It's an indication of what's found within: a reinvention and updating of the movie universe based on an H.P. Lovecraft mythos.

The most notable change? West has a live-in girlfriend named Megan: an intelligent, happy, caring, and way-hot girlfriend. Happy and caring? Something's seriously wrong with her, right? In terms of knowing what kind of person West is and the horrific practices he uses, she's not screwed up and is aware of the negative potential of his experiments.

More points to the writers for pulling this off — though there are *Re-Animator* fans who will argue that West cannot conceivably have a girlfriend.

The dialogue is wonderfully Herbert Westian; you can almost hear Jeffrey Combs saying it. The art has many strong points and a few not-so-strong points but it amply conveys the graphic horror slowly building around Herbert and Megan.

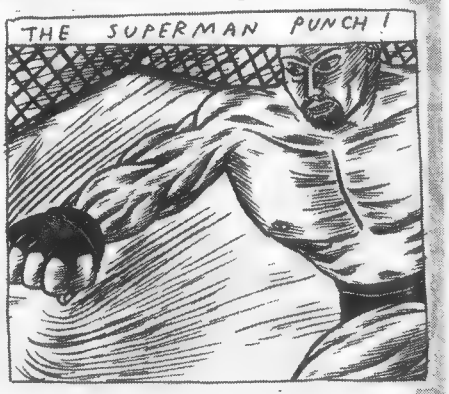
It'd be easy for this series to turn into a montage of flesh-eating zombiefests, and there are signs that suggest it's headed in that direction.



It remains to be seen. For now, this is an invigorating and creative reconstruction of the *Re-Animator* universe.

www.zenescope.com

Sulk Vol. 2: Deadly Awesome
Top Shelf Productions
$10, b/w, 96 pgs.
Writer and artist: Jeffrey Brown
reviewed by **Bernard C. Cormier** ★★★½



Jeffrey Brown has done it again. He's made a great comic book!

Sulk (Vol. 2): Deadly Awesome consists of one mixed-martial-arts fight. That's it: one fight between two opponents, veteran fighter Haruki Rabasaku versus the younger and heavier Eldark Garprub.

Some people may be turned off by what might seem to be an oversimplified concept. However, it's that concept that makes it an ingenious book with an equally great execution.

In contrast to *Sulk (Vol. 2)*, regardless of the genre, comic-book stories usually do not spend much time fleshing out fights further than what can be seen on the surface. Even when they do, they don't take 96 pages to do it!

To package the fight together, two ringside announcers provide commentary via captions. It's an element that not only keeps the story together but also helps to give it a pay-per-view feel.

The fight's intensity is further illustrated through its use of thought balloons.

www.topshelfcomix.com
ISBN 978-1-60309-031-5

Terminator: Revolution #1
Dynamite Entertainment
$3.50, color, 32 pgs.
Writer: Simon Furman; Artist: Lui Antonio
reviewed by **Ray Sidman** ★★½

Simon Furman returns to the Terminator universe, following his excellent run on *Revolution*'s predecessor, *Terminator: Infinity*. While Terminator fans should be reading the Dynamite Terminator comics, this issue may leave them wondering if they're not already repetitive. The main baddie this time around seems to be the T-Infinity again. And, really, with a T-model name like that and the capabilities of that model, it makes it difficult to up the ante on the bad-guy quotient. T-Eternity, perhaps?

Regardless, this title has much going for it, including Furman's writing, and it's to be hoped that that translates to another successful series. As with the *Infinity* series, it's 2015, and the events of *Terminator 3* have left the world in sad shape. John Connor has lost his love to the scarring war but he continues to lead the (say it with me) human resistance against the machines. With John being the adoptive father to a young Kyle Reese, it'll be interesting to see whether or how the events of this comic book tie into the upcoming *Terminator: Salvation* movie.

www.dynamiteentertainment.com

Spike: After the Fall
IDW

$3.99, color, 30 pgs.
Writer: Bryan Lynch; Artist: Franco Urru
reviewed by **Kurt Anthony Krug** ★★

Angel: After the Fall — the canonical sixth season of *Angel,* only in comics form — is a story so big and expansive that it required a companion mini-series to tell readers what happened to Spike, another beloved character from the Joss Whedonverse.

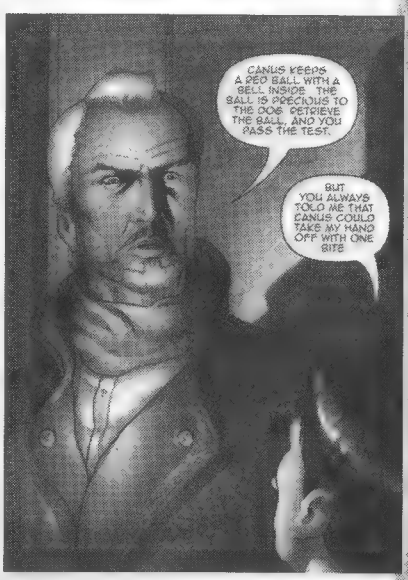
Bryan Lynch, who wrote many great Spike tales, is off his game a bit here. Spike's dialogue doesn't sound too Spiky, and the story starts off slow. Spike is joined by Illyria, who keeps slipping back into her Fred persona (both were played by Amy Acker in the series), which is a cause for concern.

Franco Urru does his usual good job on the art. He gets Acker and James Marsters' likenesses down pat in several scenes. Don't count Lynch out yet; given his track record with Whedon's toys — especially Spike — he can bounce back and tell a great story in the continuing installments. Like *Angel: After the Fall, Spike: After the Fall* is one of those stories that's best read in one sitting.

www.idwpublishing.com

Vincent Price Presents #4
Bluewater Comics

$3.99, color, 32 pgs.
Writer: Chad Helder; Artist: Giovanni Timpano
reviewed by **Ray Sidman** ★★★



Redemption is a glorious thing, and those who have stuck with *Vincent Price Presents* should have noted the improvement in this comic book since the first issue. This issue, in particular, offers better art, better writing, and overall much better delivery than the inaugural effort, making this issue a well-told and spooky tale that's only mildly predictable.

The bookends featuring Vincent Price were solid before, remain so now, and are arguably the best part of each issue. However, in this issue, the story between those bookends is entertaining and fun, though it doesn't take long to read. It's a brief but worthwhile tale of terror.

Consistently good quality from issue to issue is something this title has yet to provide, but the strides made thus far by the creative team bode well for the series' fans. Give this issue a try to see if this horror anthology is to your taste.

www.bluewaterprod.com

Grimm Fairy Tales Presents: Tales from Wonderland — The Mad Hatter #1
Zenescope

$3.99, color, 32 pgs.
Writer: Ralph Tedesco; Artist: Joe Dodd
reviewed by **Kurt Anthony Krug** ★★★

Zenescope expands on its take on the *Alice in Wonderland* mythos with a series of one-shots.

This time, it chronicles the origin of The Mad Hatter.

Turns out The Mad Hatter is a fireman named Drake, a hero and respected man in the community. But wups! He's also a pedophile.

Once his father finds out Drake has molested his own nephew, he beats Drake and shoves him into a mirror, which shatters. The mirror happens to be a dimensional gateway to Wonderland, where Drake encounters twisted versions of classic *Wonderland* characters.

He soon gets the hang of this demented place; people have reason to fear this sick dude.

Twisted. Dark. Demented. That's the best way to describe Zenescope's version of the Lewis Carroll classic. It's also pretty good.

www.zenescope.com

DEADBEATS™

takes flight on the *INTERNET!*

"The best-written vampire comic"
Rick S. Jones, South Bend Tribune

NEW STORIES! NEW PAGES EVERY WEEK!

"[An] eerie and horrific merger of grand opera and soap opera."
The Slings & Arrows Comic Guide

Check in EARLY and OFTEN to experience *COMICS' PREMIER VAMPIRE EPIC*

"ASTONISHING!"
Diamond Previews

by RICHARD HOWELL and RICARDO VILLAGRAN

BOFFIN BOOKS

BACK ISSUES *ARE* AVAILABLE!

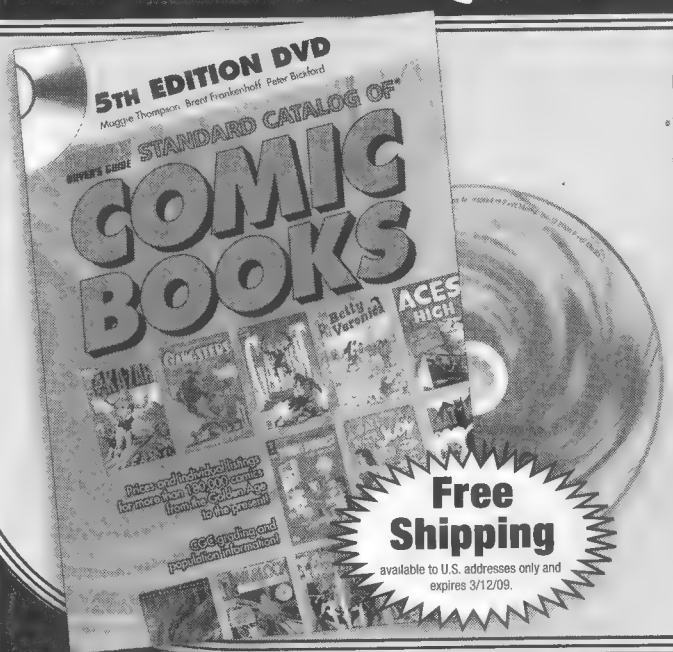
- ❑ #1 ..... $5.00
- ❑ #2 - 6 EA $4.00
- ❑ #7 EA $3.50
- ❑ #8 EA $4.50
- ❑ #9 - 15 EA $3.50
- ❑ #16 - 25 EA $3.00
- ❑ #26 AND UP EA $2.50
- ❑ DEADBEATS TPB 1 .. $12.95
- ❑ DEADBEATS TPB 2 .. $12.95

WHILE SUPPLIES LAST!

CLAYPOOL COMICS®

Send your check or money order plus $4.00 shipping & handling to:
CLAYPOOL COMICS, 647 GRAND AVE., LEONIA, NJ 07605
or order with a Visa, Mastercard, or American Express, through the Claypool website (www.claypoolcomics.com)
after April 30th, 2007

Finally! It's Here...



by Maggie Thompson, Brent Frankenhoff, Peter Bickford

Some things are worth the wait, including the fifth edition of *Comics Buyer's Guide Standard Catalog of Comic Books* – now on DVD! This sleek and slimmed down version of the original mammoth-size reference contains all the details, pricing and comic book covers (now in COLOR) that you would expect from the super-sized book, in an easy-to-use DVD-ROM for your PC or Mac.

Fantastic features of this handy, electronic resource include:

- Hundreds of series reviews – illustrated with introductions which inform and entertain
- CGC grading data for more than 100,000 issues
- Comic coverage from all eras – Golden Age to current comics
- Color comic book covers, easily enlargeable up to 400% for close-up review

Take it all in and take what you need from it, because the Standard in comic book collecting references is updated and now on DVD!

Item# Z3059 • ~~$29.99~~ SALE $26.99

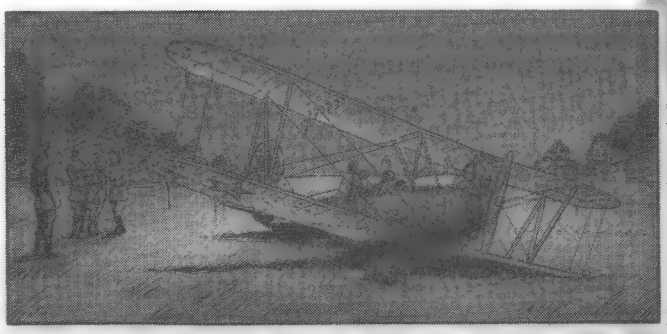
kp krause publications

Visit www.fwmagazines.com • Call 800-258-0929 • Mail in your order and payment to P.O. Box 5009 Iola, WI 54945-5009.

Standard shipping to U.S. address $2.00 each item.
For additional shipping options call 800-258-0929.

Offer C19DC

The Night Witches: Battlefields #1-2
Dynamite Entertainment
$3.50, color, 32 pgs.
Writer: Garth Ennis; Artist: Russ Braun
reviewed by **Ray Sidman** ★★★½



World War comics literature is hardly no man's land for Garth Ennis, and he shows off his writing again with this series, which focuses on a corps of women pilots. The tale is rife with plot potential, and Ennis embraces the sexism, ignorance, and brutality that would go with being a female pilot in this era and setting, especially for such pilots shot down behind enemy lines.

Those familiar with Ennis won't find anything shocking here, and the brutality conveyed on every other page is fitting and realistic. The respect the creators give to their protagonists shows and makes the ever-present war a secondary theme. Russ Braun illustrates the story wonderfully, and the impact of Ennis' writing owes credit to the artistic presentation. Sure, other artists could have done this story and done it well, but that diminish this excellent job.

War-literature fan or not, Ennis fan or not, this is an entertaining mini-series.

www.dynamiteentertainment.com

Norton Hears a Who
Lulu/2,000 Monkeys with Typewriters
$8.99, b/w, 72 pgs.
Writer and artist: Pab Sungenis
reviewed by **Brent Frankenhoff** ★★★

This third collection of Pab Sungenis' brilliant webcomic illustrates one of the problems mentioned by John Jackson Miller in his three-part piece on webcomics (***CBG*** #1650-1652). Namely: Be prepared for other forms of distribution.

The two panels shown are reprinted here at 100% of their size from the book. Now imagine four such horizontal strips on each page of this 9-inch by 6-inch book and you can feel the eyestrain incurred while attempting to read it.

However, the strips are hilarious, ranging from Victoria's attempts at a new look (the conclusion is shown above) to King George III's attempts to secure the Democratic nomination for President. Along the way, George makes friends with America's 19th century "king," Norton of San Francisco, leading to the title of the collection.

There are only a few British-humor-inspired pieces, and it's great fun seeing Sungenis attempt to divine the reactions of the British royals of that era to the more outrageous aspects of this century's society. Recommended for fans of Monty Python, especially the Terry Gilliam animations.

www.newadventuresofqueenvictoria.com

Black Terror #1
Dynamite Entertainment
$3.50, color, 32 pgs.
Writers: Jim Krueger, Alex Ross; Artist: Mike Lilly
reviewed by **Ray Sidman** ★★★

Black Terror is one of many titles to spin out of *Project Superpowers*, along with *The Death-Defying 'Devil* and *Masquerade*. While it may seem presumptuous to expand the *Superpowers* universe so far so quickly, this is a universe with extreme depth, history, and quality storytelling. It's not as compelling as *Superpowers*, but *Black Terror* adeptly expands on what has come before.

This issue is the big post-*Superpowers* Chapter 1 segue (Chapter 2 forthcoming), though it doesn't suffer from Catch-Up Syndrome, which only slows the reading minimally. Rather, it flows smoothly in an entertaining, action-driven story. Fans may cry for Alex Ross on illustrations, but Mike Lilly holds his own. For this first ongoing series to spin out of *Superpowers*, it's a solid creative team and, hopefully, one that stays together for a while.

If *Black Terror* is an indicator of the future of the *Superpowers* universe, then the other spinoffs are books to add to your pull list along with this one.

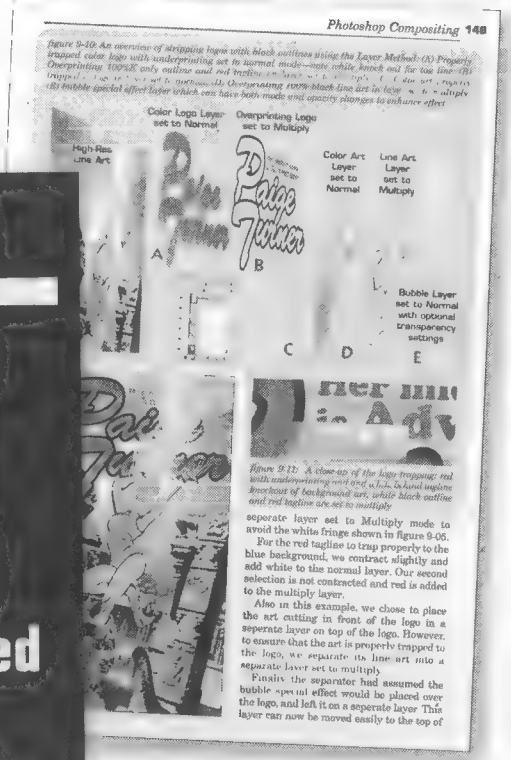
www.dynamiteentertainment.com

REVISED, EXPANDED & UPDATED

DIGITAL PREPRESS for COMIC BOOKS

Revised, Expanded and Updated

by Kevin Tinsley



The original edition of *Digital Prepress for Comic Books* became the ultimate reference used by professionals throughout the industry. This updated edition covers:

- current software upgrades
- new sections on InDesign
- new chapter on creating PDFs

With over 200 pages of detailed instructions and 300 color illustrations, this manual will provide the answers and solutions you will need to successfully print a magazine or graphic novel.

Whether you are planning to publish your own comic or graphic novel, or want to provide the best reproducible art possible, this item is a must-have for your professional library.

STICKMAN GRAPHICS®

ISBN : 978-0-9675423-8-6 • 240 pages • full-color • $38.95 US
Available in the February Diamond Previews • In stores April
For more information visit our website at www.stickmangraphics.com

BOUND For Glory

TRADE PAPERBACK AND GRAPHIC NOVEL REVIEWS

PICK OF THE MONTH TPB

From Krakow to Krypton
Jewish Publication Society
$25, color, 228 pgs.
Writer: Arie Kaplan; Artists: Various
reviewed by **Jack Abramowitz** ★★★★

There has been a surprising glut of books about Jews and the comics industry (including Simcha Weinstein's *Up, Up and Oy Vey* and Danny Fingeroth's *Disguised as Clark Kent*), so one might wonder, "Who needs another?" Aside from the fact that each treads somewhat different territory and has a different style, *From Krakow to Krypton* is something to behold.

I met Arie Kaplan a number of years ago at a wedding. When I found out he wrote for *Mad*, I mentioned a then-recent piece I had laminated and hung up as art; it seems he had written it. Since then, I have kept an eye out for his enjoyable work, which appears in comics from *Speed Racer* to *Archie*.

From Krakow to Krypton starts out in the Golden Age, with the founding of the industry. It proceeds from Will Eisner and Jack Kirby through Art Spiegelman and Harvey Pekar and beyond.

The book is visually engaging, with colorful art popping out from every page. From The Boy Commandos' Brooklyn to Trina Robbins' GoGirl, a wide variety of works are represented. *FKtK* is highly recommended.

www.jewishpub.org
ISBN 978-0-8276-0843-6

Archie Americana Series Vol. 9: Best of the Nineties

Archie

$11.95, color, 95 pgs.
Writers and artists: Various
reviewed by **Bernard C. Cormier** ★★

Archie Americana Series, Volume 9: Best of The Nineties is a sampling of stories featuring Archie and pals from that decade.

Are they really the "best" Archie stories published during those 10 years? Not necessarily — but they do give readers a glimpse into the featured era.

As hard as it may seem to believe, the '90s ended almost a decade ago, so, not counting such exceptions as collectors, there's a good chance that many Archie readers weren't even born in the 20th century. It's a fact that underlines the book's usefulness, which extends beyond a mere retrospective of comics. Even if its story settings and plots were unrealistic, the book enables younger readers to see what life was like in the '90s (at least as seen through the eyes of Archie's writers, artists, and editors), while providing nostalgia to adults who lived through them.

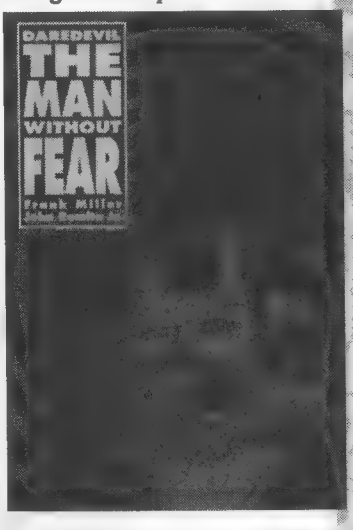
Many of its stories make references to pop culture and celebrities of the period, mostly through parody. As an example, "Blarney Blues" (originally printed in *Jughead* #57) features a purple TV dinosaur. As a bonus for collectors, the book reprints the first appearance of Brigitte Riley (from *Betty & Veronica* #119).

www.archiecomics.com
ISBN-13: 978-1-879794-35-1
ISBN-10: 1-879794-35-7

Daredevil: The Man Without Fear

Marvel

$24.99, color, 224 pgs.
Writer: Frank Miller; Artists: John Romita Jr., Al Williamson
reviewed by **Kurt Anthony Krug** ★★★½



In 1993, Frank Miller returned to chronicle the character that he'd made so great: Daredevil. He also brought John Romita Jr. — no stranger to DD — with him. Together, they retold Daredevil's origin. Think of it as "Daredevil: Year One." Miller's narrative has a gritty, *noir* feel, and this is some of Romita's best work.

Of course, it wouldn't be Daredevil, if Miller didn't bring in his creation, Elektra. He portrays her as someone who's a few cans short of a six-pack, which is disturbing: a creature of pure id, who brings out Daredevil's wild side. The Kingpin also figures prominently, although he and DD don't meet.

Originally, this was supposed to be a graphic novel but was broken down into five monthly installments (note the lack of splash pages). Daredevil doesn't put on his costume until the last page, and there's nothing wrong with that. If you liked Miller's *Batman: The Dark Knight* and *Batman: Year One*, odds are that you'll enjoy this, as well, showcasing the creators and the character at their finest.

Reprints *Daredevil: The Man without Fear* #1-5

www.marvel.com
ISBN: 978-0785134787

Tales of Zorro

Moonstone Books

$18.95, b/w, 336 pgs.
Writers: Various; Artist: Rubén Procopio
reviewed by **Kurt Anthony Krug** ★★½

Zorro returns in this anthology of 17 short-stories written by a plethora of great writers from different media and genres, including such bestselling novelists as Loren D. Estleman (best known for his hardboiled Amos Walker mystery novels) and Peter David and Max Allan Collins. (Both David and Collins seem to have written nearly every licensed property.) Nancy Holder (*Angel*), A.C. Crispin (*Star Wars*), and Jeff Mariotte (another licensed property guy) also get in on the act.

The best stories are produced by the aforementioned writers. It's solid, top-notch writing, featuring fresh takes on a character that's still popular after more than 85 years. Additionally, it has an introduction by Guy Williams Jr. (whose dad played Zorro in the 1950s) and an afterword by Isabel Allende, author of 2005's *Zorro: A Novel* and one of Latin America's foremost writers.

So why does this review only have 2.5 stars? There are a slew of typos throughout the entire book. A few are forgivable, but they're continuous. Nevertheless, this assemblage of great authors makes it worth checking out.

www.moonstonebooks.com
ISBN: 1933076313

Rocky Vol. 2: Strictly Business
Fantagraphics
$12.95, b/w, 98 pgs.
Writer and artist: Martin Kellerman
reviewed by **Bernard C. Cormier** ★★

Since its 1998 debut, Martin Kellerman's autobiographical and anthropomorphic Rocky has exposed the bed-hopping high jinks of his inner circle of friends to readers of the Swedish newspaper *Metro*.

After more than 10 years of newspaper strips and 15 reprint books for Kartago, Kellerman translated *Rocky* into English through Fantagraphics. Which brings us to *Rocky, Vol. 2: Strictly Business*.

Continuing from the previous volume, Rocky divides his time between drawing comic strips, going to bars, and picking up women (unless it's one of the times he's involved with a steady girlfriend). It includes strips originally printed in 1999 and 2000.

Looking at its content in a modern context, it's difficult to see it as something with an original concept. However, whether it's "original" or not, its style owes a lot to *Fritz the Cat*. Robert Crumb's comics, including *Fritz*, appear to have been one of Kellerman's influences. With panels containing nudity and obscenity, *Rocky, Vol.2: Strictly Business* demonstrates ways in which some European newspaper comic strips differ from their North American counterparts.

www.fantagraphics.com
ISBN 978-1-56097-852-7

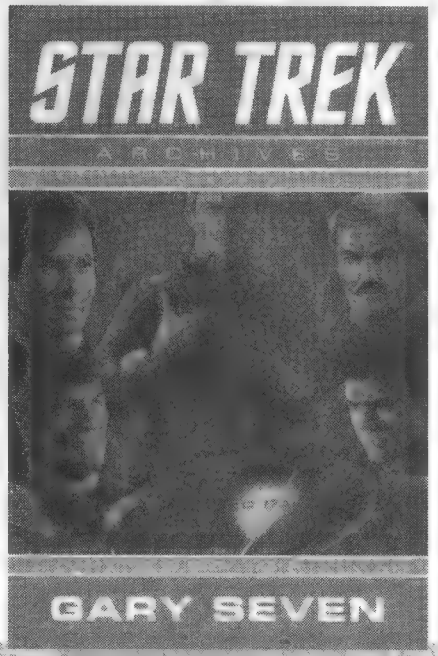
Joker
DC
$29.99, color, 256 pgs.
Writer: Brian Azzarello; Artists: Lee Bermejo, *et al.*
reviewed by **Kurt Anthony Krug** ★★★½

Joker — which could be taken as a sequel to *The Dark Knight* film, given the way the titular character's drawn (the jagged scar of a smile similar to that of Heath Ledger) — is the latest collaboration of Brian Azzarello and Lee Bermejo. The two outdo themselves in what is possibly one of the most unusual Joker stories since *Batman: The Killing Joke*. They're supported by inker Mick Gray and colorist Patricia Mulvihill in this original graphic novel.

Joker is told from the perspective of Jonny Frost, The Joker's newest henchman. Jonny's the only thug who has the guts to pick up The Joker after he is inexplicably released from Arkham Asylum. Turns out that Batman's rogues' gallery of villains — Two-Face, Penguin, Riddler — have divided The Joker's territory. Big mistake. The psychopathic clown is not happy and he fights to get everything back. Through Jonny's eyes, the reader sees The Joker reclaim his empire, taking a demented journey into his diseased mind in what is a disturbing *noir* story worth reading several times.

www.dccomics.com
ISBN: 978-1-4012-1581-1

Star Trek Archives, Vol. 3: The Gary Seven Collection
IDW
$19.99, color, 184 pgs.
Writers and artists: Various
reviewed by **Jack Abramowitz** ★★½

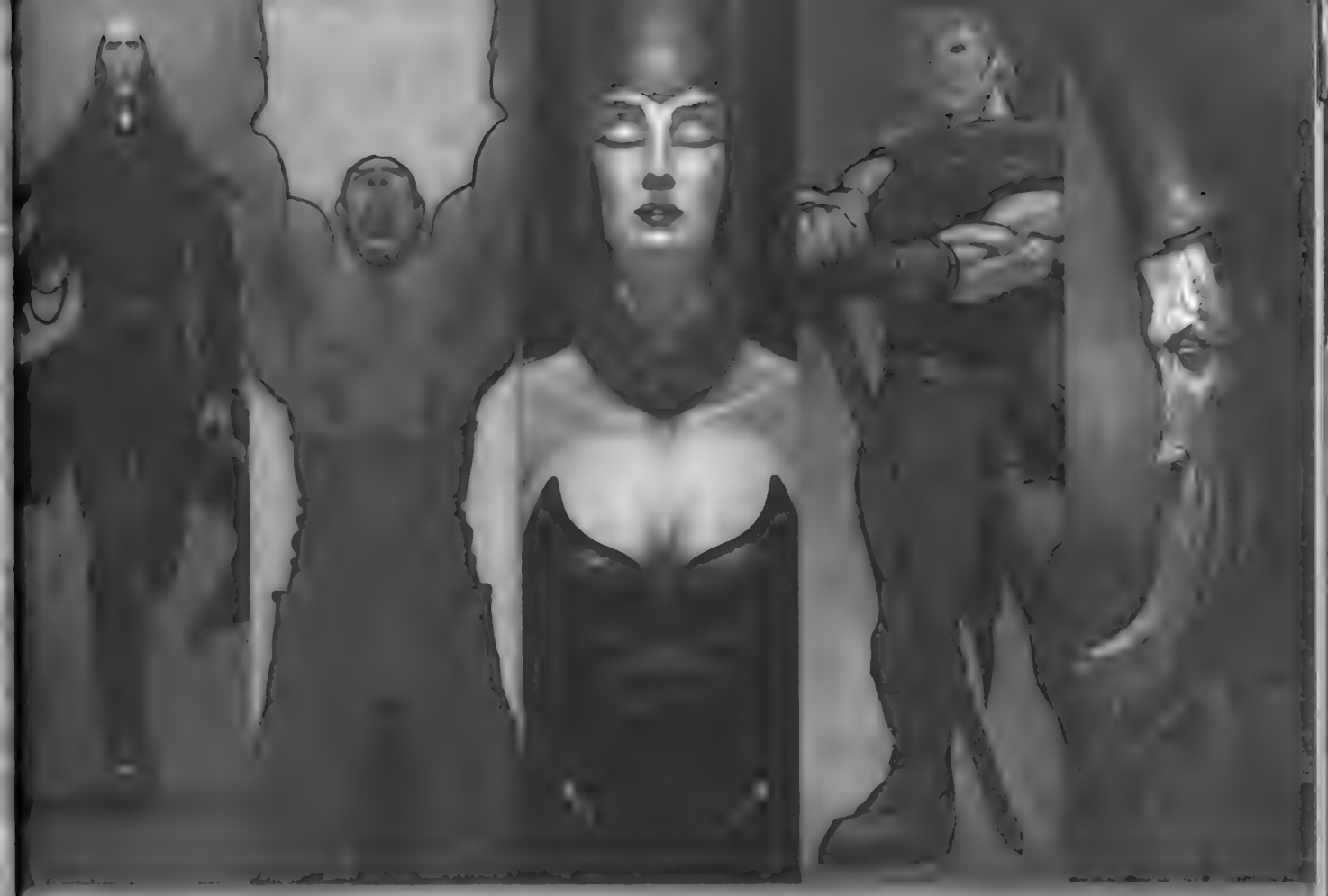


Hot on the heels of the *Assignment: Earth* mini-series, IDW re-presents these Gary Seven stories from the days when DC published *Star Trek* comics. First, there's "The Peacekeeper" from 1993's *Star Trek* #49-50. Then there's "Convergence" from 1995's *Star Trek Annual* #6 and *Star Trek: The Next Generation Annual* #6. (The contents page credits them incorrectly.)

"The Peacekeeper" is a solid Gary Seven tale, but "Convergence" is an odd duck. It's a good story — possibly the stronger of the two — but it's not much of a Gary Seven adventure. We do learn more about his mysterious bosses and see some of his colleagues, but Seven himself is what Hitchcock would call the McGuffin — a device to get the story moving but not itself important to the plot.

That's not to say that "Convergence" is without its merits. It's a rare, early *Original Series-Next Generation* crossover. That alone may make it noteworthy for many fans. The real question for potential buyers is how much Gary Seven they actually need.

www.idwpublishing.com
ISBN 978-160010278-3



Create Worlds of Magic

Pore through this tome and you will see revealed the hidden parts of the trade: color theory, perspective, anatomy, composition, value control and all the rest of the ingredients that go into brewing up one in our face monster, invoking a demon from the nether world, or imbuing a hero with the courage he needs to slay the dragon.

Francis is a high level sorcerer, and he has generously divulged his secrets here for you to behold. Pay close attention, study the recitations, practice them daily, and you too can do magic.

From the Foreword by Todd Lockwood

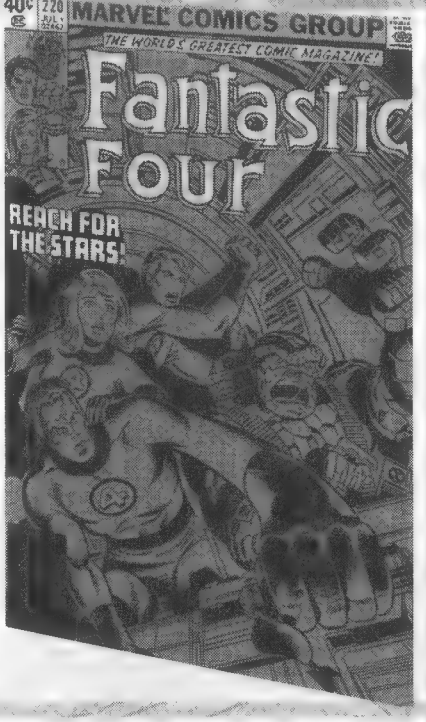
[illegible] 1993 • 128 Pages

This and many other Impact books are available at your favorite book retailer.
[illegible] also be found online at www.impactbooks.com. Or call 1.800.258.0929

IMPACT

Fantastic Four Visionaries: John Byrne Vol. 0
Marvel

$24.99, color, 224 pgs.
Writers: John Byrne, *et al.*; Artists: Byrne, Joe Sinnott, *et al.*
reviewed by **Kurt Anthony Krug** ★★½



John Byrne is connected to Marvel's First Family, and this volume shows his Fantastic Four work outside his "official" run. He drew *FF* #215-218 and #220-221 but didn't write them. There's also *Marvel Two-in-One* #50, in which The Thing battled an earlier version of himself.

Interestingly, Byrne wrote *MTiO* #100, the sequel to #50, which isn't reprinted here. He also wrote most of *The Thing* monthly series, drawing a cover or inking an issue here and there. That series complemented his *FF* work, but that, too, is missing.

Byrne drew *FF* sporadically after his run, including the cover to the 1990 *FF Annual*. They appeared several times when he was on *Namor* and *X-Men: The Hidden Years*. It's too bad that these stories and the rest of his non-*FF* work isn't reprinted (there'd be a need for another volume); it would have served as a stronger accompaniment to his official run, reprinted in *Fantastic Four Visionaries: John Byrne* Vol. 1-8.

Reprints *Fantastic Four* #215-218, #220-221, *Marvel Two-in-One* #50, *Marvel Team-Up* (Vol. 1) #61-62.

www.marvel.com
ISBN: 978-0-7851-3761-0

Grimm Fairy Tales: Return to Wonderland
Zenescope

$24.99, color, 186 pgs.
Writers and artists: Various
reviewed by **Kurt Anthony Krug** ★★★½

Independent publishers often have good stories but poor art — or vice-versa. That's not the case with Zenescope, with its disturbing take on *Alice in Wonderland*.

Alice was never the same on her return from Wonderland. A grown woman with a family, she has a slew of mental problems: depression, catatonia, and suicidal tendencies. Her daughter Calie (an anagram for Alice) is spirited away to a Wonderland where The Caterpillar looks like something out of *Aliens*, The Cheshire Cat is a buffed-up beast whose grin is more like a grimace, and The Mad Hatter is a filthy child molester. Clearly, this is a Wonderland you've never seen before.

For a story that was written by three people, it doesn't feel that way; it flows well. Daniel Leister's art is a treat for the eyes. It's surprising that he hasn't found mainstream success at one of the big companies. The same goes for Rich Bonk, especially considering the seamless transition between his art and Leister's. Zenescope should release a *Wonderland Omnibus* featuring all related one-shots.

www.zenescope.com
ISBN: 0978687493

The Outer Space Men
TheOuterSpaceMen.com

$21.95, color, 160 pgs.
Writer: Eric C. Hayes; Artist: Rudolf Montemayor
reviewed by **Jack Abramowitz** ★★

The Outer Space Men were bendy figures conceived by Colorforms to compete with Mattel's Major Matt Mason. As a kid, I loved these things. Accordingly, I looked forward to this graphic novel with eager anticipation.

I was disappointed.

They lost my support early on, when a character says his phone and GPS "sustained extensive collateral damage." How about "broke"?

Of the seven aliens, one looks like an angel and the rest look like monsters. Guess who the leader is. That's a conceit I'd have thought we'd outgrown, but at least Commander Comet is something of a windbag. Oh, and their rallying cry is 14 words. It's not 14 words *long*, they actually exclaim, "Fourteen words!" referring to the length of their creed. Oooooookay ...

Happily, they do address the matter of why there's no Man from Mercury. (There was none in the first set of figures.) But it's odd that, millions of years later, Mercury still has a seat at the table. How long does the UN keep a seat, if a nation quits?

www.theouterspacemen.com
ISBN 978-1-60702-812-3

The Review Crew

JACK ABRAMOWITZ
Jack has been collecting comics for 30 years and writing about them for 10.
Review copies to P.O. Box 1147, New York, NY 10274-1147.

BERNARD C. CORMIER
Bernard is a broadcaster and member of the Professional Writers Association of Canada.
E-mail: bernardccormier-gncb@hotmail.com

BRENT FRANKENHOFF
As ***CBG***'s editor, Brent rides herd on these reviewers, and writes a review or two himself.
Review copies to: 700 E. State St., Iola, WI 54945.

MARTIN GRAY
Martin is a comics fan and reviewer from the United Kingdom.
Contact martingray1@gmail.com

JIM JOHNSON
Jim has been a fan of all types of comics for longer than he cares to admit.
E-mail Jim at: JimsReview@Yahoo.com.

KURT ANTHONY KRUG
Kurt is a freelance reporter and reviewer.
E-mail Kurt at: kurt513@core.com.

JOHN PETTY
A long-time comics fan, John is also a freelance reporter and reviewer.
Review copies to 1304 Parma Dr. Lewisville, TX 75077. E-mail John at: JohnP528@tx.rr.com.

RAY SIDMAN
Ray is a freelance writer and reviewer.
Review copies to: P.O. Box 6, Iola, WI 54945

MAGGIE THOMPSON
Maggie is ***CBG***'s senior editor and has been reviewing comics for nearly a half-century.
Review copies to: 700 E. State St., Iola, WI 54945.

ANDREW WAHL
Andrew is a freelance writer and reviewer.
Review copies to: Off the Wahl Productions, P.O.B. 180, Waterville, WA 98858

BRETT WEISS
The author of *Classic Home Video Games 1972-1984*, Brett is a former comics retailer.
Review copies to 6537 Moonglow Ln., Watauga, TX 76148.

TIMOTHY J. WOOD
Timothy is a writer and journalist who lives on Cape Cod, Mass.
Review copies to 8 Nonatum Ln., Chatham, MA 02633.

MYTHBUSTERS

INSURANCE MYTH:
No insurance policy would cover my unique collection.

THE FACTS:
Collectibles Insurance Services covers most types of collections for a wide range of losses.

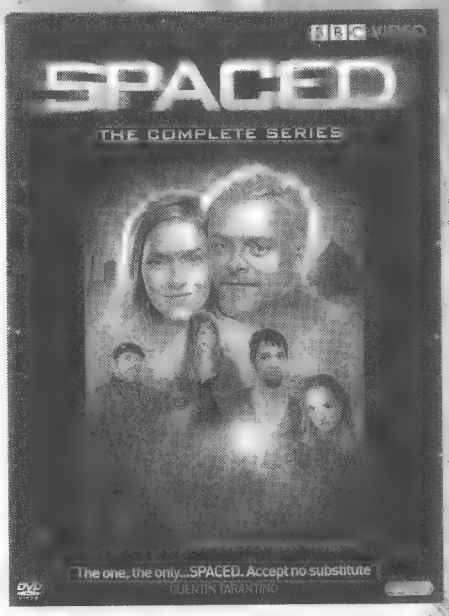
COLLECTIBLES
INSURANCE SERVICES, LLC

Visit **www.collectinsure.com** to find out why and get an instant quote, or call **888.837.9537**

For a full list of mythbusters, visit our website.

VIDEO REVIEWS

Spaced: The Complete Series
BBC Video
$59.98, 350 mins. (plus extras), 3 discs
reviewed by **Maggie Thompson** ★★★★



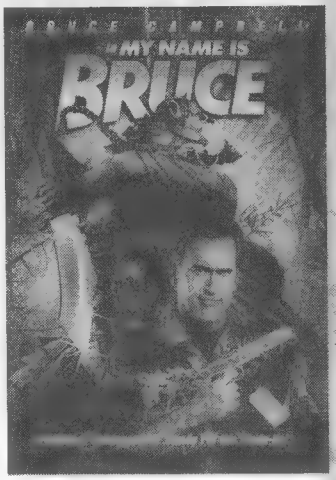
It wasn't the first TV project involving Simon Pegg and Jessica Stevenson Hynes, but *Spaced* provided a focus for their comedic talents in 1999 and 2001 that kicked off their evolution to icons of cult humor. In England, the 14 total episodes from the two seasons of *Spaced* were so highly regarded as to merit at least one convention and to make supporting characters the focus of enough attention to bewilder them. This DVD set came out last year, which means those who still don't know what is now a classic can find it at a discount now — and find it they should.

Pegg and Hynes play impoverished Londoners looking for a cheap apartment — and finding one by pretending to be a couple. He works in a comics shop (the actual shop They Walk Among Us) and dreams of drawing comic books; she's a freelance writer with a writer's block. Comics and pop-cultural references abound, with Pegg's character losing his job at one point because his agony over *The Phantom Menace* and hatred for Jar Jar lead him to scream at a young customer.

The commentaries and bonus material demonstrate the ongoing high standards of BBC DVDs: There are commentaries from the original release — and follow-up commentaries with such participants as Kevin Smith, Patton Oswalt, and Quentin Tarantino. It's hours and hours of pop-culture immersion. Wonderful!

www.bbcamerica.com
ISBN 1-4198-6845-4

My Name Is Bruce
Image Entertainment/Dark Horse Indie
$27.98, 84 mins. (plus extras)
reviewed by **Ray Sidman** ★★★



Diehard Brucites will add a star to this rating; those who can't stand him (an unfortunate reality) will knock off two stars. Such is the career of Bruce Campbell, celebrated and roasted inside and out in this hilarious spoof of horror movies, his career, and himself. Good thing he starred in, directed, and co-produced it.

The plot could have been any of a thousand, and this one certainly satisfies. Bruce Campbell plays himself in a tale in which a small town hires him to save it from a recently released demon, thinking he's actually the characters he plays in his movies. As is requisite (or happenstance), there are at least a few lines that will be added to the Bruce lexicon. Some may consider the ending a weak point — I think it could have been better, though it's not bad.

The producers clearly had fun with the many extras, and they're worth watching, especially the *Cavealien 2* trailer (a movie described in *My Name Is Bruce* as "*Caligula* meets *The Apple Dumpling Gang*"). The commentary track with Campbell and Dark Horse's Mike Richardson isn't as excellent as most Campbell commentary tracks, but it's still good.

Bruce is terrific. *My Name Is Bruce* is groovy. Fans rejoice.

www.image-entertainment.com

Repo! The Genetic Opera
Lionsgate
$19.98, 97 mins. (plus extras)
reviewed by **Ray Sidman** ★★★½

If it hasn't already done so by the time you're reading this, *Repo!* should have cult status. Even if you don't like it (you should), even if you think it's laughable (it is, in parts, and intentionally so), and even if you don't like rock operas (to each their own), you cannot deny this is a *different* movie. There hasn't been much of anything like it, even in the bizarre rock-opera genre. One of the creators said the team was aiming for "*Rocky Horror Picture Show* meets *Blade Runner*" — and they nailed it.

Rock operas have a leg up with cult status. Oddly mixed casts do, as well. And *Repo!* has both in force. Beyond that, however, this is an incredible movie made with passion: beautifully constructed, directed, and sung. Sarah Brightman, Anthony Stewart Head, and Paul Sorvino add immense credit to the other (and almost as enjoyable) cast members including Paris Hilton and Bill Moseley. Stage fans may gravitate to *Repo!* co-creator Terrance Zdunich, who performs superbly as The Graverobber, among his many duties, which also include illustrating the comic-book segues. Alexa Vega solidly plays the protagonist, Shiloh.

A visual delight, this movie should be around for many years. Bring on the director's cut, the soundtrack, and the interactive live shows, especially as the stage show predates this movie by nearly a decade. *Repo!* is visually stunning, completely original, and extremely memorable.

www.repo-opera.com

SHOWCASE

Showcase ads are available at $122.00 each. Typesetting is included in the cost.

discount COMICS

P.O. Box 112
Cottage Grove, WI 53527
(608) 764-8410

Save big money. Order your comics, cards, videos, T-shirts & posters, etc., at large discounts. Our 2,000 plus items monthly catalog, PREVIEWS, offers hard-to-find items, one low monthly shipping fee and satisfaction guaranteed! Call or write for free information!

CBG Customer Service Award

J & S Comics

98 Madison Ave., Red Bank, NJ 07701 • 732-988-5717

Buying Collections - any size, any condition, and nearly all pre-1980 comics and magazines. Call, write or e-mail today!

Check out our eBay auctions. Seller name: jscomics
Over 600 auctions monthly.
Feedback 11,000 and rising!

e-mail us at: jandscomics@aol.com

PreviewsCatalog.com

Offering you everything from the two most current Previews catalogs.

Up to 50% off your New Comics!
Up to 35% off Statues and Busts!

Serving collectors like you since 1984!

- Our incredible selection is updated daily
- Searchable database with shopping cart
- Secure credit card service and PayPal
- Managed by Ron Pussell, senior Price Guide consultant since 1980
- Always buying!

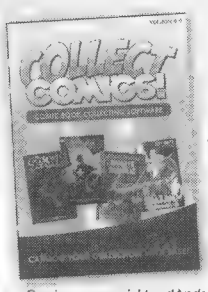
(775) 831-4848

CBG Customer Service Award

COMIC HEAVEN

P.O. BOX 900
BIG SANDY, TX 75755
(903) 636-5555

Send your want list or send for our free catalog.



"ALL NEW" COMIC COLLECTING SOFTWARE!

FEATURES INCLUDE:

- Bulk Data Entry.
- Track teams, crossovers, & more!
- Includes thousands of titles!
- Print detailed reports.
- Easily search your collection!
- Provides eBay support.
- Tracks graded comics.

Comics are copyright and trademarked by their respective owners. Collect Comics™ is a trademark of Sam Scola.

BCE™
BILL COLE ENTERPRISES, INC.

www.bcemylar.com

Elemental Fources

FULL COLOR!

Available through Enemi Entertainment/Haven Distributors and at www.ElementalFources.com

GREGWHITECOMICS.COM

KISSIMMEE, FLORIDA

Golden, Silver & Bronze Age comics. Bulk groups from the 1980's to 1990's. Disneyana, Star Wars & Star Trek, Lunch Boxes, Vintage Toys, Lionel trains, Original comic art, Bubble Gum cards, Rock 'N Roll memorabilia, Movie & TV. New & Recent product - all priced below retail. FREE SHIPPING within the USA. Over 300 vintage items added each month - Please check back! We also purchase pre-1975 collectibles. (407) 870-0400

GREGWHITECOMICS.COM

SHOWCASE ADS ARE A GREAT ADVERTISING VALUE!

You can have your ad appear in Comics Buyer's Guide for only $122.00. Promote your convention, your comics store, or sell your personal collection.

Call today for complete advertising information:

715-445-2214

Make No Mistake We Care

Morgan Printing for the comic industry.

We Do It Right
The First Time

Gary@
morganprinting.com
701-352-0640

A teen sensation

Harvey's a-mazing MAZIE

by **MICHELLE NOLAN**

Sharp-eyed readers who spotted Harvey's *Mazie* #14 unexpectedly popping up on newsstands early in 1955 probably had no idea what an unusual comic it was, for Harvey — or any other comic-book company — during that tumultuous time.

Nobody knows why the Harvey folks, who had by mid-decade become major comic-book players after playing a strictly minor role in the 1940s, gambled on *Mazie* — not once, but twice.

A couple of issues back, you met Mazie's three fellows (Stevie, Mortie, and Flat-Top), all of whom were given short-lived titles by the obscure Magazine Publishers firm in Chicago. We talked about how *Flat-Top*, which ran a final four issues under Harvey (#4-7 in 1955), was unique as a "bad-boy" title that year and we also mentioned how Harvey advertised titles for Stevie and Mortie in 1955 but never published them. That may have come under the "What were they thinking?" category, since *Mazie* was the only even moderately successful teen-humor title Harvey tried in the 1950s.

It's likely that the rampaging growth of the Archie titles in the early 1950s — along with the still-steady sales of DC's and Marvel's smaller stable of teen humor characters — influenced Harvey's unlikely gamble on Mazie Dean, the Teenage Queen, as she was billed by her original publisher.

What readers who picked up *Mazie* #14 may not have realized, however, was that — other than brother title *Flat-Top* — no other non-syndicated teen-humor titles started in the first half of 1955. That was when comic books made the controversial and sometimes painful shift from pre-Comics Code publishing to post-Comics Code publishing.

One would think that teen humor would have been a good option for the publishers that survived the Comics Code shakeout, but no. Archie scared everyone away. After all, who could do teen humor better than Archie? (The Marvel and DC characters were long-running leftovers from the post-war 1940s.) Several "working-girl" titles began in 1955, but, other than tiny Argo's short-lived reprint line of syndicated comic strips including *Boots and Her Buddies* and *Freckles and His Friends*, nobody — but nobody — would gamble on new teen-humor titles.

Not even that great scavenger, Charlton, which even went so far as to abandon reprints of *Ozzie and Babs* in its *TV Teens*

title in favor of *Don Winslow of the Navy* for one issue (#6, Jan 1955)! I can assure you that the youthful Don Winslow was no teen-ager. At that time, the two old Don Winslow movie serials were being shown on TV, but there sure as shooting wasn't any Mopsy show. *Mopsy*, Gladys Parker's syndicated working-girl strip, took over most of *TV Teens* with #7.

Mazie's Harvey run covered two distinct periods (#14-22 in 1955-56 and #23-28 in 1957-58), the third and fourth runs of this character. (Who else ran only 28 issues over eight years in four distinct incarnations?) Mazie's first seven issues were obscure, undated 5¢ digests in 1950 and 1951 from Nationwide Publishers, from which Magazine Publishers developed. *Mazie* #8-13 appeared from Magazine Publishers from 1952 to 1954. For the first time, all the Magazine Publishers/ Harvey covers are presented in this issue and next, when we wrap up the Mazie saga in the same way all the 16 covers of Mazie's fellows were recently presented for the first time anywhere.

The Mazie stories were all about puns, many of them so painfully stretched that young readers probably didn't understand them. Almost every story title was a wacky pun, as you can tell from the Retroviews on these pages. But the covers couldn't be more fun, and they all make perfect pun-sense.

Although the Harvey series was largely reprints of the full-size 1952 to 1954 Magazine Publishers issues — 57 reprints are among the 168 stories of four to seven pages in 38 issues from the two publishers — all 38 covers were

Mazie #8

Oct 1952 ★★★½

Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

"Field Drip" (Mazie) • 6 pp.

On a botany field trip, Flat-Top only thinks he's switched a prize twinkle-bush to deprive Steve the fun of helping Mazie get an A.

It's almost impossible not to anticipate the poison ivy with which Flat-Top winds up.

"Much Ado about Hairdo" (Mazie) • 5 pp.

"Four-Wheels, No Steaks" (Mazie) • 5 pp.

"Key Formation" (Stevie & Mortie) • 7 pp.

"All Fail the Queen" (Mazie) • 5 pp.

Star Subjects in Hollywood • 1 text pg.

No CGC copies

Then 10¢ NOW $7

Mazie #9

Jan 1953 ★★★½

Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

"Ice-Scream" (Mazie) • 7 pp.

Mazie proves to be a good skate, when Jeanie tricks her into entering Greenview High's Ice Olympics.

It is a-mazing how many different sports either the girls or boys found themselves playing, mostly inadvertently.

"A Horse of a Different Cola" (Mazie) • 5 pp.

"Sym-Phoney" (Stevie) • 5 pp.

"Pot Luck" (Mortie) • 5 pp.

"Love's Old Sweet Boing!" (Mazie) • 5 pp.

Star Subjects in Hollywood • 1 text pg.

No CGC copies

Then 10¢ NOW $7

Mazie #10

Apr 1953 ★★★

Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

"Southern Bell" (Mazie) • 6 pp.

Flat-Top fixes himself up with what he thinks is a gorgeous Southern belle when he uses Mortie's phone invention.

Every now and then, one of the puns in the story titles works perfectly. A lot of them, though, really torture the slanguage.

"Screwball" (Mazie) • 5 pp.

"It Can't Bee" (Mazie) • 5 pp.

"It's S'nooze to Me" (Stevie) • 4 pp.

"Common Scents" (Mazie) • 5 pp.

Star Subjects from Movieland • 1 text pg.

No CGC copies

Then 10¢ NOW $7

Mazie #11

Jul 1953 ★★★½

Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

"Fashion Shmoe" (Mazie) • 6 pp.

Jeanie only thinks she's has an "in" with an old French friend at a fashion show.

Now this finish *is* funny: Copy girls Mazie and Laurie make a mistake that leaves Jeanie literally looking like a heifer in the local paper.

"Q Tea" (Mazie) • 5 pp.

"Sweat-Er Boy" (Stevie) • 5 pp.

"Watt's S'matter, Baby" (Mazie) • 5 pp.

"Roller Skatin' " (Mortie) • 4 pp.

Star Subjects from Movieland • 1 text pg.

No CGC copies

Then 10¢ NOW $7

© Harvey

— it was either the same artist or someone who deliberately imitated the style — although Dave Ganz has been credited with the far different and more cartoony digest-era art. The artists or artists apparently were under orders to imitate the Archie style. Since 1950s parents often picked up Harvey's many innocent humor and famous-name titles instead of more violent comics, I've always suspected that Harvey was hoping *Mazie* would be considered just another Archie type. We forget that parents of young children in the 1950s often couldn't distinguish one comic from another, since even the youngest of those parents had grown up when comics were getting started.

original. Two of my favorite covers are #18 (Oct 55) and #19 (Dec 55). On #18, Stevie tells Mazie, "I've had this car for two years and never had a wreck!" and she responds, "You mean you've had this wreck for two years and never had a car!" For #19, Flat-Top catches a football, as Mazie asks, "Is it true that Flat-Top is going to be a 3-letter man?" and Stevie replies, "Yeah, if he can learn his 3 R's." Brilliant!

I've never been able to figure out who did the art for Magazine Publishers and Harvey

Harvey's last *Mazie* issues with any original content were #16 and #17, both of which also included reprints, along with original work in *Flat-Top* #4-6, all from early to mid-1955. In whatever deal Harvey struck with the defunct Magazine Publishers, it's

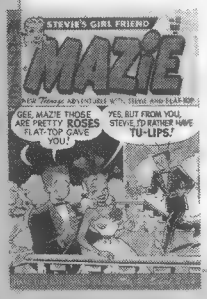
Mazie #12

Dec 1953 ★★★

Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

"Never Say Dive" (Mazie) • 4 pp.

Jeanie's dive is good, Mazie's is better, and Laura's is jet-propelled, thanks to the inventive Mortie.



Jeanie's plotting turns out to be all wet in yet another clever sports story.

"Play on Words" (Mazie) • 5 pp.

"Young Love" (Stevie) • 4 pp.

"Jokers Wild" (Flat-Top) • 5 pp.

"Fad Mad" (Mazie) • 4 pp.

Star Subjects from Movieland • 1 text pg.

No CGC copies

Then 10c NOW $2

Mazie #13

Mar 1954 ★★½

Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

"Boob-Sledding" (Flat-Top) • 4 pp.

Flat-Top turns out to be the boob, when he tries to boobytrap Stevie's bobsled run.

Stevie's winning pun is pretty painful: "It sure turned out to be a break we didn't bank."

"Culture Vulture" (Mazie) • 5 pp.

"The Old Grey Mayor" (Mazie) • 5 pp.

"Super Snooper" (Stevie) • 5 pp.

"TV or Not TV" (Mazie) • 1 pg.

Star Subjects from Movieland • 1 text pg.

No CGC copies

Then 10c NOW $2

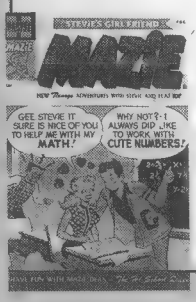
Mazie #14

Feb 1955 ★★★

Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

"Look Who's Talkin' " (Mazie) • 5 pp.

The boys, tired of Mazie's constant chatter, challenge the teen queen to see if she can avoid talking for 24 hours.



Flat-Top gets away with a prank, and no one feels sorry for Stevie and Mortie when Mazie holds her tongue.

"Disc Jerky" (Mazie) • 5 pp.; "Hide 'n' Soak" (Flat-Top) • 5 pp.; "The Mower the Merrier" (Stevie) • 5 pp.; Untitled Mazie story • 1 pg.; TV and Screen by Mazie Dean • 1 text pg.; Mazie's Secret Diary • 1 text pg.

No CGC copies

Then 10c NOW $2

Mazie #15

Apr 1955 ★★★

Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

"Tee for Two" (Mazie) • 5 pp.

This time it's Steve on the golf course and Mazie's little brother trying to ace him out.

Stevie's crazy shot puts Flat-Top in the rough and turns into a truly wacky hole-in-one.

"School Daze" (Mazie) • 5 pp.; "Nobody's Business" (Stevie) • 4 pp.; "The Face Is Femin-iliar" (Flat-Top) • 6 pp.; Untitled Mazie story • 1 pg.; TV and Screen by Mazie Dean • 1 text pg.; Mazie's Secret Diary • 1 text pg.

No CGC copies

Then 10c NOW $2

© Harvey

possible there was leftover Magazine Publishers art to fill 1955 Harvey issues before the all-reprint philosophy took over.

Perhaps that accounts for Harvey's teen-humor gamble: There would be no pay needed for new art. And, of course, if the books had been successful, artists could have been hired. Harvey published numerous reprints in several titles beginning in the mid-1950s, so maybe Mazie wasn't such a gamble at all.

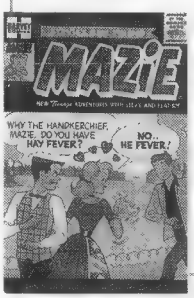
Unlike so many troubled comics companies in the 1950s, Harvey boomed throughout the decade, with a temporary and slight blip toward the end of the 1950s. The company published only 288 issues in the 1940s but produced 1,659 in the 1950s. (Thanks to Dan Stevenson for saving me the time of researching his remarkable database!) Harvey, though, grew, not by creating original characters but by picking up others, either from syndicates and/or creators (such as *Joe Palooka* and *Sad Sack*) or from other publishers (such as the *Blondie* franchise from David McKay, *Dick Tracy* from Dell, and *Casper* and *Little Audrey* from St. John).

In 1950, the only really original titles from Harvey were its romance-comics line along with *Babe Ruth Sports*, the heroine *Black Cat*, and *Boys' Ranch*, none of which survived past 1951. Harvey's original horror titles first appeared in 1951. But, from an original character standpoint, the 1953 debut of Little Dot, Richie Rich and Little Lotta, all in the historic *Little Dot* #1, was Harvey's milestone.

Mazie #16

Jun 1955 ★★★

Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited



"A Brush with Culture" (Mazie) • 5 pp.

The boys get the picture when Mazie decides to paint them for her teacher.

This funny tale features a pretty good word for Mazie in a daze over objects of art: "Inanmanesia."

"The Fi-Lo Boy" (Mazie) • 5 pp.; "Sym-Phony" (Stevie) • 5 pp.; Untitled Mazie story • 1 pg.; Holly of Hollywood • 2 pp.; Sally and the Gang • 2 pp.; Delbert Dibble • 1 pg.; TV Tattler • 1 text pg.; Star Subjects from Hollywood • 1 text pg.

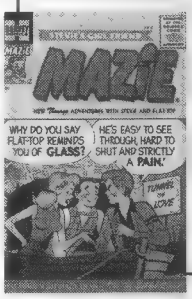
Best CGC copy: 9.4

Then 10c NOW $7

Mazie #17

Aug 1955 ★★★

Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited



"Poor Butterfly" (Mazie) • 5 pp.

Looking for the rare Gloccusmear butterfly, Miss Little and Mazie find themselves treed by a skunk the boys have unleashed.

Steve's comment is classic, as Miss Little flunks the boys: "I told you we'd never get away whiff this!"

"Reckless Driver" (Mazie) • 5 pp.; "Love's Old Sweet Boing!" (Mazie) • 5 pp.; Untitled Mazie story • 1 pg.; Holly of Hollywood • 2 pp.; Sally and the Gang • 1 pg.; Delbert Dibble • 1 pg.; TV Tattler • 1 text pg.; Star Subjects from Hollywood • 1 text pg.

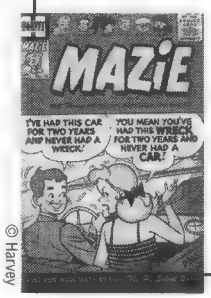
No CGC copies

Then 10c NOW $7

Mazie #18

Oct 1955 ★★★

Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited



"The Last Straw" (Stevie) • 5 pp.

Stevie finds himself on the straw with Mazie during a hay ride, when Mr. Gleep forces Flat-Top to ride up front with him.

The story isn't very funny, but the cover is priceless, as Steve brags about having his car two years without a wreck and Mazie tells him he means he's had a wreck two years without a car.

"Shmoe Business" (Mazie) • 5 pp.; "The Jig's Up" (Mazie) • 5 pp.; Untitled Mazie story • 1 pg.; Untitled Mazie story • 1 pg.; Holly of Hollywood • 2 pg.; Delbert Dibble • 2 pg.; Star Subjects from Hollywood • 1 text pg.; TV Tattler • 1 text pg.

Best CGC copy: 9.6

Then 10c NOW $7

Mazie #19

Dec 1955 ★★★

Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

"Screwball" (Mazie) • 5 pp.

When Flat-Top decides to play hardball with tricks in a softball game, Mazie knocks his scheme out of the park.

The story is a hit and so is Mazie's big home run in one of the few softball stories to appear in a 1950s comic.

"It Can't Bee" (Mazie) • 5 pp.; "It's S'nooze to Me" (Stevie) • 4 pp.; Untitled Mortie story • 1 pg.; Untitled Mazie story • 1 pg.; "Common Scents" (Mazie) • 5 pp.; TV Tattler • 1 text pg.; Star Subjects from Hollywood • 1 text pg.

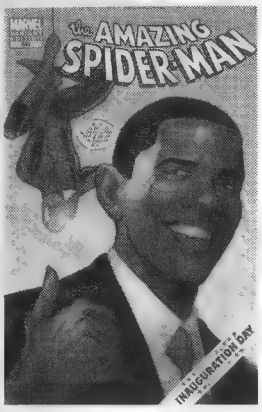
No CGC copies

Then 10c NOW $7

© Harvey

Comics retailers benefit from Obama-mania

by **WILLIAM INSIGNARES**



A retailer had to match or beat their total pre-orders for *Amazing Spider-Man* #575 with their pre-orders for *Amazing Spider-Man* #583, then they could order as many Obama variants as they wanted.

In one of the most historically significant presidential elections of our time, happening at the same time as one of the biggest recessions in our countries history, it's an exciting, curious, turbulent, and uncertain near future for many Americans. As our economy is put to the test, many retailers across the country are faltering and shutting down businesses. Institutions that had been established for nearly 100 years are bankrupt in a matter of months. A great number of people have high hopes that our new president will turn our economy around for the better. As a record number of comics stores have closed across the country, there seems to have been a silver lining that has come for many retailers. Ironically enough it has come in the way of a "trouble making book" that had some months back been surrounded in much controversy when *Amazing Spider-Man* rebooted Spider-Man's history. Retailers and fans were up in arms like never before at all the changes. Many fans dropped the title from their pull lists and shunned the book altogether. Some picked up the book out of curiosity. As the months went on, some readers came back, some stayed away, and new readers saw it as a jumping on point. But sales were down on this book, which was now shipping three times a month. As retailers started to lower their orders for *Amazing Spider-Man*, Marvel started offering retailers incentives to entice them into bringing the numbers back up.

Variant rules. Marvel's rules for ordering the Obama variant of *Amazing Spider-Man* #583 were simple: A retailer had to match or beat their total pre-orders for *Amazing Spider-Man* #575 with their pre-orders for *Amazing Spider-Man* #583, then they could order as many Obama variants as they wanted. As an example, if a retailer had previously ordered 100 copies of #575, they only had to order at least 100, or even 101 of #583 to be able to order as many of the Obama variants as they wanted at the regular retail price of $3.99, minus their wholesale discount. In other words, if they met the initial condition, they could have ordered 1,000 copies. Unfortunately, with the economy being the way it was, many retailers had already lowered their orders to reflect a smaller number than their orders for #575, considering it a big risk to order additional books, just to be able to order a variant that might not sell. Of course, no one had any idea that this variant commemorating the famous meeting of Obama and Spider-Man would be such a momentous hit.

In the week that preceded Jan. 14, the release date of the book, Marvel's marketing team went to work to promote the comic. From CNN interviewing Marvel Editor in Chief Joe Quesada to *The New York Times* reporting on the book, and then the Associated Press distributing the story to countless newspapers across the country, millions of people heard the news, and tens of thousands decided they had to have a copy.

There was only one problem. The supply was not nearly enough to satiate the demand. The day the book hit, retailers reported pandemonium at their stores. Phones rang non-stop, and long lines were outside their stores like *never* before. Although a few presidents have appeared in comics before to no big hype, this book with Obama and Spider-Man became the hottest comic book in the world instantaneously.

When people could not find it in comic stores, many decided to bid on-line for their book. As prices on the book went wild, at more than $200 per copy for the variant, many customers and retailers became agitated that they could not get copies.

The book was a runaway sensation, and a second printing was quickly announced. The book was such a hit and the urgency to print it was such, that Marvel rushed it to the printers even before having the orders from retailers. Retailers had less than 24 business hours to lock in their orders with Diamond to insure they would get this second printing. As the deadline was short, and some retailers were either cash strapped or did not read the email about the second printing in time, many missed the deadline on that printing. Within days, second printingss were selling for between $15 and $25 each.

Again, the demand and mania continued, and a third printing was hurried to the presses and retailers again had less than 24 business hours to place their orders for it. As the third printing rolled in, the demand was still ferocious and the

feverish online bidding sometimes seemed more like a catfight than a purchase. Many bidders wanted multiple copies of every printing. All of a sudden people forgot they were supposed to hang onto their money because of the current situation and spent more on one book then they had ever spent in their whole lives on any reading material.

Soon CGC-graded copies of the book hit the market and some sold for as high as $375 each in CGC 9.8.

Also, a book signing by writer Zeb Wells and artist Todd Nauck created a signed collectible that was in great demand as copies signed by both on the cover sold upwards of $500 each!

As of press time the fourth printing of this book is getting ready to roll in, and that printing is still not enough, as Marvel has just announced a fifth printing, which will now showcase the statue of Abraham Lincoln from the Lincoln Memorial, Spidey, and Obama.

Other Obama sightings. The excitement of Obama in comics, helped his previous appearances in comics, mainly a biography of Obama done by IDW, and Image's *Savage Dragon* #137. This is not to say that these books didn't do well until *Amazing Spider-Man* #583 came along. Those books also sold out and are now in their fourth printings respectively, but *Amazing* did help in making them much more collectable in terms of their after-market value. While both the first printings of those books sold for more than cover price before *Amazing*, after *Amazing* the prices shot up at least three times more, and the first printings of those books were now easily commanding $40 each. Also, in between the third and fourth printings of *Amazing Spider-Man*, a completely unannounced appearance of Obama surfaced in *Thunderbolts* #128.

What's next for Obama in comics? Soon after *Thunderbolts* was released and cover prices on the book tripled, Marvel announced that Obama was not the character in the Marvel book , but only a representation, even after the writer of the book, Andy Diggle had referred to the person in the book as Obama.

Image has announced that Obama will be back in *Savage Dragon* #145 and also in *Youngblood* #8. If all goes as planned by Image, both of these comics should have been released, sold out, and in multiple printings by the time you read this.

Comics specialist **WILLIAM INSIGNARES** owns 4 stores in Tampa, Fla., and *DemolitionComics.com*, which he bills as "The world's first multi-lingual international comics super-store." He can be contacted at (813) 832-2692 or *info@demolitioncomics.com*.

FREE ADMISSION!
Mike Carbonaro presents
BIG APPLE CONVENTIONS
COMIC BOOK, ART, & TOY Show
GUESTS TBA
SAT. JUNE 13
REGISTER online for FREE admission
bigapplecon.com
" THIS WILL BE THE BEST one day show EVER !"
BIG APPLE CON.COM
HOTEL PENNSYLVANIA
18th FLOOR BALLROOM
401 Seventh Avenue at 33rd St.
(across from MSG)
ARTIST/DEALER tables contact MIKE : 201-892-1212

Mike Carbonaro and BIG APPLE CONVENTIONS
presents
THE LAST NATIONAL!
NATIONAL
COMIC BOOK, ART, & SCI-FI EXPO
FRIDAY THE 13TH! NOV 13-14-15
LINDA HAMILTON
Terminator, T2
Beauty & the Beast
JIM LEE
ADAM HUGHES
NEAL ADAMS
and MANY MORE TBA!
PENN PLAZA PAVILION
401 Seventh Avenue at 33rd St.
tables contact MIKE : 201-892-1212 (across from MSG)

ADVANCE TICKETS ON SALE NOW!
for more info: bigapplecon.com

An historical walk into 1940s Germany

Optimistic, with trust in soil

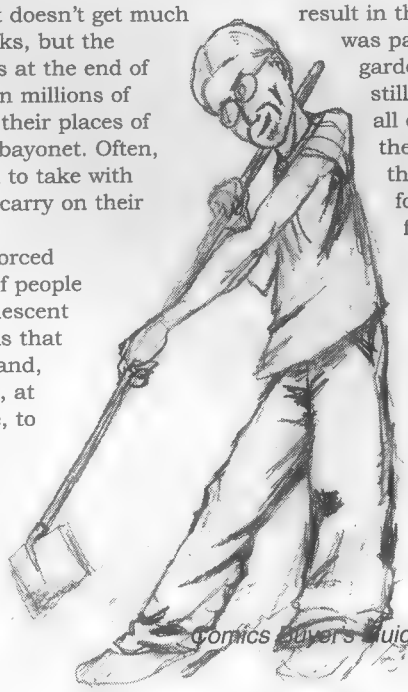
by **CHUCK ROZANSKI**

In the winter of 1945-1946, the apocalypse came to my hometown. I was born in Aschaffenburg, Germany: a city that was destroyed during World War II. As a "soft" secondary target (unlike nearby Frankfurt, we had minimal flak defenses), we were bombarded for months by the American 8th Air Force during the day and then by the British Royal Air Force at night. We then had the misfortune of being selected by Hitler to be one of his "Festung" (fortress) cities, with an SS division making a desperate last stand in the huge medieval castle in the center of our town. While the destruction of our castle was but a minor speed bump in George Patton's blitzkrieg across Germany, his massive artillery bombardments and savage tank assaults wrought ruination on any buildings in Aschaffenburg that had survived the bombings.

While it might logically seem that the end of the war in June 1945 marked the point at which the suffering of our citizens ended, the worst was yet to come. It was during the bitter cold winter of 1945 that sickness and starvation killed as many, or perhaps even more, ordinary Germans as all of the Allied bombings combined. It doesn't get much play in the history books, but the forced mass migrations at the end of World War II resulted in millions of people having to leave their places of birth at the point of a bayonet. Often, they were only allowed to take with them what they could carry on their backs.

One of the largest forced migrations consisted of people who were of German descent being forced from areas that were annexed into Poland, taken by the Russians, at least in some measure, to compensate the Poles for their eastern lands stolen by Stalin in 1939. The Czechs also purged their country of the "Sudeten Deutsch;" of whom Otto Schindler (of *Schindler's List*) is the most remembered. The #1 refuge destination of these displaced persons (DPs) ended up being the German state of Bavaria. That was because, of the four administrative zones (British, French, Russian, and American) set up by the Allies after the war ended, Bavaria was controlled by the Americans. With the economic infrastructures of the British, French, and Russians having also been destroyed during the war, Americans were perceived as, not only being the least harsh in their administration, but also having the most resources. Above all else, it was commonly believed that in the American zone you could find food.

With DPs pouring into Germany by the millions in the summer and fall of 1945, the refugee organizations set up by the Allies were quickly overwhelmed. With no food or shelter available to most of them, many DPs turned to crime. Most often, this involved stealing food from farmers' fields before it could be harvested. While this may seem relatively inconsequential as a crime, taking people's food during those hard times could result in their children starving to death. This was particularly true of the small urban gardens which a great many Germans still tend as a back-up food supply. With all ordinary supply chains destroyed by the war, anyone living in Germany in the winter of 1945 had to either rely on food that they could somehow obtain from soldiers or subsist on what they grew themselves. Barring those two options, stealing food from others was the only way to survive.



I'm sure by now that you're wondering what this history has to do with comics. Well, from my personal perspective, quite a bit. Even though I was not born until 10 years after the great winter of starvation in Aschaffenburg, my grandparents and my mother absolutely terrified me as a small

child with horror stories from that ghastly period. As a direct result, I have patterned my entire life around the presumption that our economic system's health and vitality was a myth. As much as we all (if for no other reason than pure psychological necessity) ignore the fact that we could die at any moment, we also build constructs in our heads that the urban supply chains on which we are so completely dependent will not fail us. As frequently happens during disasters, however, it has become clear that we really have *no* one to rely on in times of crisis other than ourselves. As the people of New Orleans can attest, even years after a destructive event, reconstruction of the institutions required for "normal" living can be painfully slow.

This story brings us to the current economic crisis. Thanks to my early childhood indoctrination, I am looking at the playing out of our current events through the filter of the winter of 1945 and 1946. While the vast majority of Americans are far from any imminent danger of starvation, I do see a steady and pernicious decline in our standard of living. Unemployment is rising at a frightening pace now, which does not bode well for consumer spending in the coming months and years. As I mentioned in my last column, this current economic decline has shattered any delusions that I might have held about my own abilities to prepare adequately for such an unprecedented event.

Yes, I have been stashing business assets for years (most notably, more than 8 million comics) and I have also taught myself the skills needed to grow food on the 32-acre organic vegetable farm that I purchased outright during the "good" times. As the worldwide economy continues to spiral downward in a seemingly endless fashion, however, I have been forced to question seriously whether even my once seemingly conservative investment strategies will ultimately succeed. But, with no other viable options at hand, I simply have to keep trying each day to reduce our remaining corporate debt and simultaneously to continue to add to our asset base. In the final analysis, I do still believe we will be OK, presuming that things do not go completely to hell in a handbasket. The next couple of years are going to be a rough ride, however, and I think that those who have not been financially cautious over the past few years are going to find themselves in difficult positions.

Returning to the subject of comics, I have seemingly conflicting bits of news.

First, our Mile High Comics retail stores have been on a roll during the past three months. Our overall retail sales have increased by about 20% during this 90-day period, compared to the same three months last year. The two main factors fueling this growth have been: a) the failure of some competing comics shops in the Denver area, and b) cover-price increases by the publishers. Neither of these two factors is a positive long-term development for the comics industry.

On a slightly better note, our online retail sales of back-issue comics and trade paperbacks grew from -30% in October to +3% in January. Being ahead by three points over last year typically isn't much to brag about but, compared with most retailers these days, it's a spectacular achievement. More important: I spent more than $50,000 during January 2008 buying highly desirable back-issue comics at conventions, many of which sold immediately via our website. This January, my buying budget was zero. Suffice it to say, managing to achieve a small level of sales growth without any significant inventory purchases actually left me pleased. Clearly, the comics market is holding up far better than the rest of the economy.

As I stated earlier, I'm completely aware that this column is sending mixed messages. On the one hand, I think that everyone needs to think (at least in the furthest recesses of their mind) about the possibility of a potential economic apocalypse. As much as I personally might think that the new administration in Washington is on the right path, the storm of troubles in the banking industry that it inherited from the Bush administration may well be too much for Keynesian pump-priming to solve. You can flood the economic system with all the liquidity that you want, but, if ordinary people are too scared about the future to spend, the downward spiral will continue inexorably. It took 15 years of effort for America to recover from the Great Depression of the 1930s and 10 years for Japan to recover from its "Lost Decade."

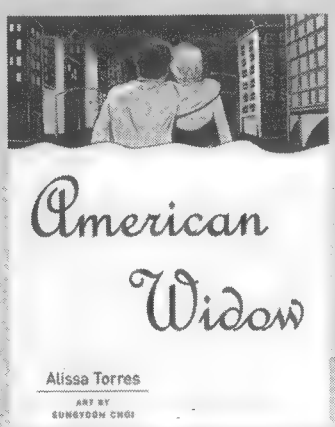
I can easily envision us needing a similar amount of time to recover from this current economic downturn. On the flip side, the modern comics industry was born during the Great Depression, and Japanese manga sales were immense during the "Lost Decade." Taking those historical facts into consideration, I have some measure of optimism that the comics industry will survive the next few years and may well prosper — even while the rest of the world economy is in tatters.

Heeding the memory of my departed mother's words of caution, however, I think that I will also keep working on building up the topsoil on our farm.

Just in case.

Managing to achieve a small level of sales growth without any significant inventory purchases actually left me pleased. Clearly, the comics market is holding up far better than the rest of the economy.

CHUCK ROZANSKI, owner of Mile High Comics, the world's largest online retail store, has been with CBG since the beginning, his first ad appearing in #8 in 1971. Be sure to write him at *chuck@milehighcomics.com*, and check out his website at *www.milehighcomics.com!*



American Widow
Villard

$22, b/w w/spot color, 220 pgs.
Writer: Alissa Torres
Artist: Sungyoon Choi
reviewed by **Jack Abramowitz**
★★★½

Many people assume (wrongly) that, as a Sept. 11 survivor, I have an affinity for material on the subject. Quite the opposite: I resent people who weren't there presuming to tell me what it was like.

American Widow is different. Alissa Torres makes her story as a pregnant Sept. 11 widow come alive. It's frustrating enough to experience it vicariously; it's hard to imagine how she endured the paperwork, the runarounds, and the stupid, insensitive comments.

Sungyoon Choi captures Torres' narrative with a soft, melancholy art style, accentuated throughout with aqua highlights and occasional splashes of color when called for. It's the perfect complement for this bittersweet novel, which has more than its share of bitter with far too few moments of sweet. (That's not a critique of the story; it's the way it happened.)

Torres makes her tale all the more real by not romanticizing her marriage before her husband's death. As is the case with all relationships, it had its ups and down. Acknowledging a rift immediately before his death, even if cathartic, is a personal and powerful thing to put out there.

www.villard.com
ISBN 978-0-345-50069-4

RetroView
INHUMANS

MARVEL COMICS

Reviewed by Andrew Wahl

Despite their continued popularity as guest stars, The Inhumans never could quite find a home of their own. Following a solo slot in 1970's *Amazing Adventures*, the royal family finally got their own bimonthly title in 1975. The short-lived series featured work from such quintessential Bronze Age talents as Doug Moench, George Pérez, and Keith Pollard, as well as Silver-Age carryover Gil Kane. But even with such strong creative talent, *The Inhumans* struggled to find a niche — and artistic consistency. (No two issues featured the same penciller and inker team!) After just 12 issues, the series was canceled, and it would be more than two decades before The Inhumans would see their own title again.

Inhumans ™ Marvel Characters Inc.

COST TO OWN THE ORIGINALS IN NM: $45

Action Comics
DC, 1938

UNSLABBED Near Mint
0	3
1	330000
➥1st Superman	
1/Ashcan	20000
2	29250
3	19000
4-5	10600
6	15400
7	15500
8-9	6650
10	8200
11-12	4150
13	6175
14	3825
15	6175
16	3125
17	4350
18	3825
19	4050
20	3825
21-22	2600
23	7300
➥1st Luthor	
24-25	2475
26	2060
27-30	1700
31-32	2600
33	7300
➥1st Mr. America	
34-35	2475
36	2060
37-40	1700
41	1050
42	2600
➥1st Vigilante	
43-46	980
47	1300
➥1st Luthor cover	
48-52	980
53	850
54-60	710
61-63	630
64	750
65-70	630
71-99	580
100	600
101	1200
➥A-Bomb cover	
102-126	525
127	600
128-150	525
151-157	480
158	750
➥Superman origin	
159-161	450
162	500
163-180	385
181-201	340
202-220	290
221-240	240
241	250
242	1200
➥1st Brainiac	
243-251	185
252	1200
➥1st Supergirl	
253	425
254	325
255	225
256-261	100
262	90
263	100
264-266	80
267	650
➥1st Colossal Boy	
268-270	80
271-275	65
276	125
➥Legion app.	
277-284	60
285	100
➥Legion app.	
286-294	60
295	90
296	65
297	90
298-299	60
300-316	50
317-324	40
325	50
326-333	40
334	60
335-338	40
339	70
340-346	40
347	50
348-362	40
363-373	30
374-387	20
388	25
389-399	20
400	40
401-406	17
407	15
408	20
409	15
410-411	13
412-415	12
416-418	11
419	14
420-422	11
423-424	10
425	19
426	10
427-436	8
437	29
➥Giant-size issue	
438-439	8
440	25
➥1st Grell Green Arrow	
441	12
442	8
443	26
➥Giant-size issue	
444-454	7
455-465	6
466	7
467-484	5
485	8
486-503	5
504-544	4
545-566	3
567-597	2
598	15
➥1st Checkmate	
599	2
600	5
601-659	2
660	3
661	2
662	4
663-682	2
683-684	3
685-687	2
687/CS	3
688-695	2
695/Variant	3
696-699	2
700	3
700/Platinum	5
701-769	2
770	4
771-774	2
775	5
775/2nd	4
776-799	2
800	4
801-810	2
811	5
812	8
812/2nd	2
813	4
814-817	3
818	4
819-825	3
826	5
➥Inf. Crisis tie	
827-828	3
829	6
829/Variant	3
830	4
831-843	3
844	6
845	5
846-849	3
850	4
851-857	3
858	6
859-861	3
862	0
1000000	1
Ann 1	4
Ann 2-6	3
Ann 7	4
Ann 8	3
Ann 9	4

Adam Strange
DC, 2004

UNSLABBED Near Mint
1	10
2-3	6
4-6	5
7	7
8	8

Adventure Comics
DC, 1938

UNSLABBED Near Mint
32	2800
33-35	1450
36-39	1275
40	36000
➥1st Sandman	
41	4700
42	5500
43	3200
44	5500
45	2800
46-47	4200
48	22000
➥1st Hourman	
49-50	1950
51	2630
➥Sandman cover	
52	1600
➥1st Kirk Manhunter	
53-59	1450
60	2500
61	10750
➥1st Starman	
62-65	1300
66	1800
67-68	1300
69	1650
70-71	1275
72	13200
➥1st Kirby Sandman	
73	11500
➥1st Kirby Manhunter	
74-80	1500
81-91	925
92-99	700
100	800
101-102	700
103	2400
➥Super-heroes start	
104	850
105-110	525
111-120	450
121-126	390
127	450
128	400
129-130	375
131-149	340
150-151	425
152	310
153	425
154	310
155	425
156	310
157	425
158	310
159	425
160	310
161	425
162	310
163	425
164-169	310
170-180	255
181-199	235
200	350
201-209	260
210	2400
➥1st Krypto	
211-220	200
221-246	170
247	4400
➥1st Legion	
248-255	130
256	525
257-259	125
260	500
➥Aquaman origin	
261-266	80
267	740
➥2nd Legion	
268	80
269	225
➥1st Aqualad	
270	80
271	225
➥Lex Luthor origin	
272-274	65
275	145
276-280	65
281	60
282	95
283	100
284	60
285-286	110
287-289	60
290	100
291-292	45
293	100
294	90
➥1st Mon-El Legion	
295-298	45
299	55
300	200
➥Legion	
301	70
302-305	55
306-323	45
324-339	40
340	45
341-345	40
346	60
347-350	40
➥1st White Witch	
351-352	50
353-355	35
356	30
357	60
358-366	30
367-372	25
373	22
374	30
375-377	22
378	45
379-380	22
381	60
➥Supergirl starts	
382-389	22
390	30
391-400	22
401-402	21
403	50
404-415	20
416	18
417-427	13
428	28
➥1st Black Orchid	
429-430	15
431	28
➥Aparo Spectre	
432-433	15
434-435	12
436-441	10
442-447	6
448-458	5
459-460	4
461	6
462	7
463-479	4
480-503	3

Adventures of Superman
DC, 1987

UNSLABBED Near Mint
0-424	3
425	4
426	3
427-462	2
463	3
464-465	2
466	3
467-479	2
480	3
481-495	2
496-498	3
499	5
500	3
500/CS	4
500/Silver	10
501-505	2
505/Variant	3
506-549	2
550	4
551-599	2
600	4
601-623	2
624	5
625	4
625/2nd	3
626	2
627-635	3
636	5
➥Identity Crisis tie	
637	4
638	3
639	5
640-641	4
642	6
643	12
644-648	3
649	10
➥Numbering moves to *Superman* (2nd series)	
1000000	2
Ann 1	4
Ann 2-6	3
Ann 7-9	4

Adventures of the Fly
ARCHIE, 1959

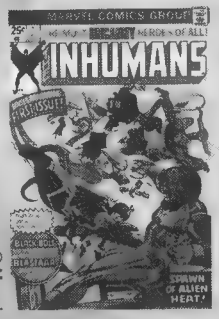
UNSLABBED Near Mint
1	220
2	140

PRICE GUIDE KEY: OTHER GRADES

Unslabbed (loose) Very Fine/Near Mint is **5/6 (83%)** of the unslabbed NM price above
Very Fine (VF) is **2/3 (67%)** of NM
Fine (F) is **1/3 (33%)** of NM
Very Good (VG) is **1/5 (20%)** of NM
Good (G) is **1/8 (12.5%)** of NM

RETROVIEW

The Inhumans #1 ★★★



© Marvel

"Spawn of Alien Heat"

Maximus' prophecy of doom is followed by the appearance of a strange machine — and an attack on Attilan by Blastaar!

Marvel
Oct 1975 • 19 pp.
Writer: Doug Moench
Pencils: George Pérez
Inks: Frank Chiaramonte
Cover: Gil Kane, Frank Giacoia

The Inhumans kick off their first title run with a bold declaration: "A return to the glorious wonder of Marvel magnificence!" This issue doesn't live up to that opening caption but it's a quality effort from a House of Ideas still struggling to find its footing following the Stan Lee-Jack Kirby glory years. Doug Moench's prose is guilty of the overwriting common for the time but ably introduces several plot threads for the series to explore. The art, by a young George Pérez, lacks polish but already shows signs of his storytelling brilliance.

CGC Rank 9.8 **Then: 35¢ Now: $8**

Do-It-Yourself Grading

While **CGC** keeps its grading standards privatese are the **traditional** condition definitions...

Mint

Abbreviated: **M**

This is a perfect comic book.

The term for this grade is the same one used for **CGC's 10.0 grade.**

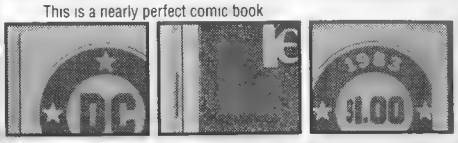
Its cover has full luster, with edges sharp and pages like new There are no signs of wear or aging. It is not imperfectly printed or off-center.

Occasionally referred to as "Gem Mint," a term used by sportscard [illegible]

Near Mint

Abbreviated: **NM**

This is a nearly perfect comic book



The term for this grade is the same one used for **CGC's 9.4 grade.**

Its cover shows barely perceptible signs of wear

Its spine is tight, and its cover has only minor loss of luster and only minor printing defects. Some discoloration is acceptable in older comics — as are signs of aging.

Very Fine

Abbreviated: **VF**

A **Very Fine** copy has beginning signs of wear.

The term for this grade is the same one used for **CGC's 8.0 grade.**

There can be slight creases and wrinkles at the staples, but it is a flat, clean issue with definite signs of being read a few times.

There is some loss of the original gloss, but it is in general an attractive comic book.

Fine

Abbreviated: **F, Fn**

A **Fine** comic book is a good-looking copy ... at first glance.

The term for this grade is the same one used for **CGC's 6.0 grade.**

This comic book's cover is worn but flat and clean with no defacement There is usually no writing on the cover or tape repair.

Stress lines around the staples and more rounded corners are permitted.

Very Good

Abbreviated: **VG**

A **Very Good** comic book is well-read and has some problems.

The term for this grade is the same one used for **CGC's 4.0 grade.**

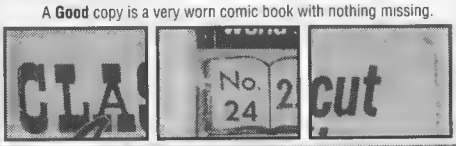
Most of the original gloss is gone There are minor markings, discoloration, and/or heavier stress lines around the staples and spine.

The cover may have minor tears and/or corner creases, and spine-rolling is generally permissible.

Good

Abbreviated: **G, Gd**

A **Good** copy is a very worn comic book with nothing missing.



The term for this grade is the same one used for **CGC's 2.0 grade.**

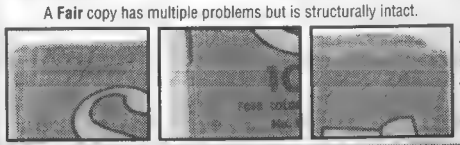
Creases, minor tears, rolled spine, and cover flaking are generally permissible in this grade.

Older Golden Age comic books often come in this condition

Fair

Abbreviated: **FA, Fr.**

A **Fair** copy has multiple problems but is structurally intact.



The term for this grade is the same one used for **CGC's 1.0 grade.**

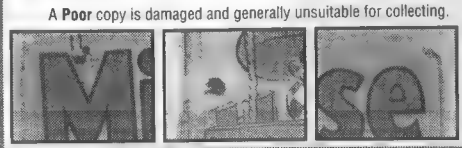
Copies may have a soiled, slightly damaged cover, a badly rolled spine, cover flaking, corners gone, and tears.

Tape may be present and is always considered a defect.

Poor

Abbreviated: **P, Pr**

A **Poor** copy is damaged and generally unsuitable for collecting.



The term for this grade is the same one used for **CGC's 0.5 grade.**

While the copy may still contain some readable stories, major defects get in the way

Copies may be in the process of disintegrating and may do so with even light handling.

Action-Alpha $

	UNSLABBED Near Mint
3	100
4-5	80
6-17	70
18-26	40
27-31	30

Adventures of the Jaguar
ARCHIE, 1961

1	125
2	75
3	50
4-5	40
6-10	30
11-15	22

Adventures On the Planet of the Apes
MARVEL, 1975

1	9
2-5	4
5/30¢	20
6	4
6/30¢	20
7	4
7/30¢	20
8-11	4

Akira
MARVEL, 1988

1	8
2-3	5
4-33	4
34-38	7

Alarming Tales
HARVEY, 1957

1	110
2	65
3-4	50
5-6	40

Albedo
THOUGHTS & IMAGES, 1984

0	8
0/A	30
0/B	15
1	14
1/A	10
2	250
➥1st Usagi Yojimbo	
3	10
4-5	4
6-8	3
9-14	2

	UNSLABBED Near Mint
All-American Comics DC, 1939	
1	5700
2	2000
3	1400
4-5	1250
6-7	980
8	1800
9-10	950
11	1025
12-15	950
16	72000
➥1st Green Lantern	
17	15600
18	8800
19	13800
➥1st Atom	
20	4850
21-23	2000
24	2200
➥1st Mid-Nite, Sargon	
25	8300
➥Dr. Mid-Nite origin	
26	3000
➥Sargon origin	
27	3500
28-30	1250
31-40	1040
41-50	785
51-60	675
61	4400
➥1st Solomon Grundy	
62-70	600
71-88	550
89	1200
➥1st Harlequin	
90	775
91-99	525
100	850
101	1000
102	1650
All-Flash DC, 1941	
1	12500
➥Flash origin	
2	2400
3-4	1600
5-10	1100
11-15	850
16-20	800
21-32	625
All New Collectors' Edition DC, 1977	
C-53	26
➥Rudolph	
C-54	12
➥Supes v. WWoman	
C-55	15

	UNSLABBED Near Mint
C-56	40
➥Superman vs. Ali	
C-58	12
➥Supes vs. Shazam	
C-60	20
➥Rudolph's Summer	
C-62	12
➥Superman movie	
All Star Batman and Robin Boy Wonder DC, 2005	
1/Both	5
1/Special	4
1/RRP	150
2/Both	4
3-8	3
All-Star Comics DC, 1940	
1	10000
2	3500
3	25000
➥1st JSA	
4	3000
5	2800
➥1st Hawkgirl	
6-7	1800
8	16000
➥1st Wonder Woman	
9-11	1600
12-15	1400
16-25	1200
26-32	900
33	1800
➥Grundy appearance	
34-35	900
36	1300
➥Batmn, Supes app.	
37	900
38	975
➥Black Canary starts	
39-49	900
50	975
➥Frazetta art	
51-56	900
57	1200
➥25-year hiatus starts	
58	12
➥1st Power Girl	
59-61	6
62	8
63	6
64-65	7
66	8
67-68	6
69	10
70-73	6
74	8

	UNSLABBED Near Mint
All-Star Squadron DC, 1981	
1	4
2-10	2
11-46	1
47	3
48-67	1
Ann 1	2
Ann 2-Ann 3	1
All-Star Superman DC, 2006	
1-9	3
All-Star Western DC, 1970	
1	30
2-3	15
4-5	14
6-9	9
10	260
➥1st Jonah Hex	
11	75
All-Winners Comics TIMELY, 1941	
1	16000
➥Cap America starts	
2	4800
3	2850
4	2800
5-6	2100
7-10	1800
11-18	1275
19	3350
➥All-Winner Squad organized	
21	3500
➥Scarce	
All-Winners Comics TIMELY, 1948	
1	1800
Alpha Flight MARVEL, 1983	
1	5
➥1st Marrina, Puck	
2-10	4
11-19	3
20-24	2
25-27	1
28	3
29-32	2
33	6
➥Wolverine appears	
34	3
35-45	2
46	3

Avengers/Invaders #5
Marvel

$2.99, color, 32 pgs.
Writers: Alex Ross, Jim Krueger; Artists: Ross, Steve Sadowski
reviewed by **Kurt A. Krug**
★★★

Iron Man's team of registered heroes takes the time-flung Invaders into custody aboard the S.H.I.E.L.D. helicarrier, so they don't further pollute the timestream. However, World War II's greatest heroes won't come along quietly and they're aided by The New Avengers (Luke Cage's team of non-registered heroes that includes Hawkeye, Spider-Man, Iron Fist, and Wolverine).

Even though there's plenty of fighting among the good guys, there are cool character moments, too. These include Iron Man's conversation with the original Captain America, as well as Bucky's encounter with the current Cap, who happens to be himself.

Jim Krueger and Alex Ross do a good job of extrapolating the attitudes of Cap, Namor, and the original Human Torch from the 1940s into the 21st century, as they see America today as a police state. On the last page, The Torch's role becomes increasingly interesting. This is probably one of those sagas that's best read in one sitting, since there are so many different events occurring simultaneously.

www.marvel.com

	UNSLABBED Near Mint
Alpha Flight CONTINUED	
47	4
➥1st Jim Lee at Marvel	
48-53	2
54	3
55-56	2
57-74	1
75-105	2
106	3
➥Northstar outed	
107-130	2
Ann 1	4
Ann 2	1
Special 1	3
Amazing Adult Fantasy MARVEL, 1961	
7	600
8	475
9-13	425
14	525
Amazing Adventures MARVEL, 1970	
1	30
2-3	20
4-5	14
6	20
7	14
8	22
9-10	20
11	150
➥1st blue Beast	
12-13	30
14	25
15-17	20
18	14
19-25	5
26-28	4
29	5
30-36	3
36/30¢	20
37-37/30¢	8
38-39	3
Amazing Fantasy MARVEL, 1962	
15	32000
➥1st Spider-Man	
16-18	5
Amazing Fantasy MARVEL, 2004	
1	4
2-14	3
15	4
16-20	3
Amazing Spider-Girl MARVEL, 2006	
0	2
1-3	3
Amazing Spider-Man MARVEL, 1963	
-1	3
1	27000
➥1st Chameleon	
1/Golden	200
2	3400
➥1st Vulture	
3	4600
➥1st Dr. Octopus	
4	2300
➥1st Sandman	
5	2500
➥Dr. Doom app.	
6	1650
➥1st Lizard	
7	1100
8	800
9	1025
➥1st Electro	
10	990
11	1900
12	825
13	1200
➥1st Mysterio	
14	2050
➥1st Green Goblin	
15	1800
➥1st Kraven	
16-17	800
➥2nd Green Goblin	
18	510
➥1st Ned Leeds	
19	460
20-21	510
22	425
23	510
24-25	500
26	550
27	500
28	450
29-30	240
31	325
32	175
33	140
34	240
35-36	225
37	250
38	195
39	350
➥1st Romita Spidey	
40	375
➥Goblin origin	
41	300
➥1st Rhino	
42	185
➥1st view of MJ	
43	120
44	175
45	115
46	250
➥1st Shocker	
47	105
48	120
49	125
50	625
➥Spidey quits	
51	200
52	150
53	105
54-55	110
56	90
57	80
58	100
59	70
60	105
61	72
62	75
63	160
➥vs. both Vultures	
64	60
65	55
66	80
➥1st Randy	
67-68	60
69	75
70-71	70
72	85
73	50
74	80
75-77	65
78	70
79-80	60
81	55
82-83	50
84-85	55
86	60
87	75
88	60
89	70
90	75
91	50
92	62
93	80
94	65
95	52
96	85
97	72
98	80
99	60
100	100
101	130
102	105
➥Morbius origin	
103	50
104	90
105	25
106	40
107-108	27
109-110	30
111	34
112	30
113	35
114	50
115	33
116	22
117	25
118	22
119-120	50
121-122	150
123	35
124	42
125	30
126	18
127	25
128	20
129	225
➥1st Punisher	
129/Ace	6
130	20
131	25
➥Uncle Doc Ock	
132	22
133	16
134	28
➥2nd Punisher	
135	45
136	60
➥Harry as Goblin II	
137	25
138	15
139	19
140	17
141	15
142	18
143	15
144	17
145-146	15
147	14
148	25
149	27
➥Spider-clone dies	
150	16
151	24
152	11
153-154	10
155	12
155/30¢	20
156	12
156/30¢	20
157	12
157/30¢	40
158	10
158/30¢	20
159	11
➥vs. Doc Ock	
159/30¢	20
160	9
161	12
162	11
163	10
164	12
165-166	9
167-168	7
169	10
169/35¢	15
170	7
170/35¢	15
171	7
171/35¢	15
172	8
172/35¢	15
173	18
173/35¢	25
174-175	10
176-177	12
➥1st Hamilton Goblin	
178-180	11
181	9
182	8
183	7
184	8
185	7
186-187	8
188	7
189	6
190	7
191-193	6
194	21
➥1st Black Cat	
195	10
196-198	6
199	7
200	10
201	9
202	7
203	6
204	8
205-206	6
207	5
208-211	6
212-218	5
219-220	6
221-222	4
223	5
224-225	4
226	7
227	6
228	4
229	11
230-232	6
233	4
234	6
235	4
236-237	5
238	22
➥1st Hobgoblin	
239	10
240	5
241	4
242	5
243	6
244-245	5
246-248	4
249	5
250-251	6
252	10
➥1st black costume	
253-254	5
255-258	4
259-263	5
264-265	4
266-267	3
268-270	4
271	5
272-273	4
274-276	5
277-279	4
280-284	5
285	6
286	4
287	5
288-289	6
290-293	5
294-295	6
296	5
297	6
298	16
➥McFarlane starts	
299	9
➥Venom cameo	
300	35
➥1st Venom	
301	6
302	4
303	5
304-307	4
308	5
309	4
310-313	5
314	4
315-316	5
317-318	6
319	5
320	3
321	4
322	5
323	3
324	5
325-327	4
328	5
329	4
330-343	3
344	4
➥1st Cletus Kassidy	
345-347	3
348-353	2
354	3
355-357	2
358	6
359	2
360	3
361	6
➥1st Carnage	
362	25
➥2nd Carnage	
363	4
364	3
365	4
366-369	2
370	3
371-373	2
374	3
375	5
376	4
377	3
378	4
379	5
380	3
381	4
382-388	3
388/Variant	2
389-394	3
394/Variant	4
395-399	3
400	5
400/Overlay	30
401-432	2
432/Variant	5
433-441	2
500	5
501	4
502	3
503-509	2
509/DirCut	7
➥Director's Cut	
510	4
511	3
512	5
513	3
514-520	2
521-528	3
529	20
529/2nd	6
529/3rd	5
530	8
531-532	6
533-536	4
537	3
538	6
539	10
540-541	5
542-544	3
545	4
546	6
547-560	3
Aim Giveaway 1	4
Aim Giveaway 2	2
Ann 1	700
➥1st Sinister Six	
Ann 2	550
Ann 3	140
Ann 4	90

RETROVIEW

The Inhumans #2
★★★

Marvel
Dec 1975 • 19 pp.
Writer: Doug Moench
Pencils: George Pérez
Inks: Fred Kida
Cover: Rich Buckler, Frank Giacoia

"Star-Slaves!"

The Inhumans battle the Kaptroids, giant robots released from the bowels of Attilan by the Kree.

Storywise, this issue is a step down from the series' debut. The recap scene — a staple of Bronze-Age comics — makes for a slow entry into the story. The subsequent sequence, featuring the release of the Kaptroids, is more Rube Goldberg contraption than mighty Marvel action. And, once free, the Kaptroids are defeated far too easily to provide real menace. Saving this issue is the art of George Pérez; his pencilling is still a little rough, but his innovative page layouts make this book a standout for its time.

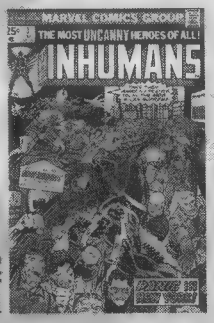
© Marvel

Best OOC enjoy: **9.8**

Then 25c NOW $4

RETROVIEW

The Inhumans #3 ★★★



© Marvel

"Panic in New York!"

The royal family heads to New York seeking answers — but instead finds a fight with Kree emissary Shatterstar.

This issue jumps into the action, as The Inhumans face earthquakes, another menace from below, and an attack from deep space.

The ongoing plot with the Kree holds promise for both good stories and glimpses of the Inhumans' origins.

Shatterstar's gaudy character design hasn't aged well, especially the silly rainbow chest emblem, but George Pérez' art continues to stand out, despite having a different inker each issue.

Marvel
Feb 1976 • 17 pp.
Writer: Doug Moench
Pencils: George Pérez
Inks: Mike Esposito
Cover: Rich Buckler, Dan Adkins

Best GDC copy: **9.8** Then 25¢ NOW $4

UNSLABBED Near Mint

Ann 5 75
Ann 6-7 35
Ann 8-9 22
Ann 10-12 8
Ann 13 7
Ann 14 6
Ann 15 7
Ann 16 5
Ann 17-21 4
➥Spidey marries
Ann 22 5
Ann 23-25 3
Ann 26 4
Ann 27-28 3
Ann 1996 4
Ann 1997 3
Ashcan 1 1

Amazing Spider-Man
MARVEL, 1999
1 7
1/DF Romita . . 12
1/DF Lee 35
1/Authentix . . . 8
1/Sunburst . . . 18
2/Both 3
3-11 2
12 3
13-17 2
18-19 3
20 5
21-24 2
25 3
25/Speckle 4
26-29 2
30 5
➥Straczynski starts
31 3
32-33 4
34 5
35 4
36 9
➥9/11 issue
37-39 3
40 2
41 4
42-43 3
44-49 2
50 6
51-56 2
57-58 3
Ann '99-'00 . . . 4
Ann 2001 3

America's Best Comics
NEDOR, 1942
1 1600
2 850
3 600
4-6 440
7 575
8-10 400
11-20 360
21-24 325
25-31 265

America's Best TV Comics
ABC TV, 1967
1 95

America's Greatest Comics
FAWCETT, 1941
1 1900
2 900
3 675
4-5 500
6-8 450

Angel and the Ape
DC, 1968
1 40
2 20
3-7 15

Animal Comics
DELL, 1942
1 900
2 450
3 340
4 150
5 300
6-7 135
➥War bonds cover
8-10 225
11-15 170
16-20 130
21-25 105
26-30 80

Animal Man
DC, 1988
1 4
2 3
3-49 2
50 3
51-89 2
Ann 1 4

Ant
ARCANA, 2004
1 10
1/Red foil 35
2-3 5
3/Variant 6

Ant
IMAGE, 2005
1 5
1/Sketch 3
1/RRP 20
1/Conv 15
2-8 3

Anthro
DC, 1968
1 50
2-6 20

Aquaman
DC, 1962
1 900
2 275
3-5 150
6-10 90
11 125
➥1st Mera
12-17 75
18 90
➥Weds Mera
19-28 60
29 75
➥1st Ocean Master
30 50
31 45
32 50
33-34 45
35-41 40
42-43 30
44-46 25
47 40
48-49 25
50 75
51 50
52 40
53-58 20
59-63 10

Archer & Armstrong
VALIANT, 1992
0 4
0/Gold 25
1 4
2 3
3-7 2
8 3
9 2
10-21 1
22 2
23-25 1
26 5

Archie
ARCHIE, 1942
1 12200
2 3325
3 2175
4 1100
5 1000
6 740
7-9 660
10 585
11-15 475
16-20 400
21-24 325
25-30 275
31-35 220
36-40 175
41-50 125
51-60 110
61-70 70
71-80 56
81-90 44
91-99 34
100 55
101-120 22
121-140 16
141-150 13
151-180 9
181-200 5
201-250 3
251-571 2
Ann 1 1350
Ann 2 660
Ann 3 475
Ann 4 345
Ann 5 285
Ann 6 180
Ann 7 160
Ann 8 135
Ann 9 120
Ann 10 110
Ann 11 70
Ann 12 60
Ann 13 58
Ann 14-15 . . . 50
Ann 16-17 . . . 26
Ann 18-19 . . . 22
Ann 20 14
Ann 21-22 9
Ann 23-26 8

Army of Darkness
DARK HORSE, 1992
1 12
2-3 9

Arrgh!
MARVEL, 1974
1 15
2 4
3-5 3

Astonishing Tales
MARVEL, 1970
1 40
2-5 20
6 12
7-8 15
9 10
10 20
11 10
12 30
➥Man-Thing story
13-20 10
21 25
22 10
23 15
24 10
25 25
➥1st Deathlok
26 10
27-29 7
30-32 5
33 10
34 6
35 7
➥Low distribution
35/30¢ 20
➥Low distribution
36-36/30¢ . . . 10

Astonishing X-Men
MARVEL, 1995
1-3 6
4 8

Astonishing X-Men
MARVEL, 1999
1 5
2-3 3

Astonishing X-Men
MARVEL, 2004
1 8
➥Whedon starts
1/Cassaday-1/DirCut 45
1/Dynamic 8
2 16
3 4
4 8
4/Variant 25
➥Colossus cover
5 8
6 5
7 4
8-10 3
10/Variant 5
11-19 3

Astro Boy
GOLD KEY, 1965
1 265

Astro City
IMAGE, 1995
1 5
2-6 3

Astro City
IMAGE, 1996
1 4
1/3D 5
2-22 3

Atom
DC, 1962
1 750
2 300
3 225
4-5 175
6 125
7 250
➥Hawkman app.
8 125
9 90
10-13 85
14 95
➥Hawkman app.
15 85
16-17 45
18 50
19 45
20 60
21-23 35
24 40
25 50
26-28 35

The Basics

Encasing comic books in plastic? Sounds crazy!

But it isn't as crazy as it sounds...

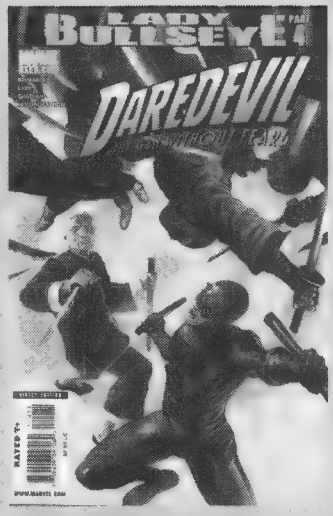
Judging the condition of an older comic book is one of the most challenging parts of collecting. When a minor difference in grade equates to thousands of dollars, everyone needs to agree.

In the past, a lot of people outside the hobby who **might** have been interested in investing in comics avoided them for this reason. You just can't get a college degree in comic-book grading!

With the advent of third-party grading services, anyone can buy and sell investment-grade comic books, regardless of their background.

Art Bruce Hall

That's had some interesting effects. Sales of comic books online have skyrocketed. And people have been willing to pay more for "slabbed" versions of many (but **not** all!) comics, because the grade makes it easier to resell.



Daredevil #114
Marvel

$2.99, color, 32 pgs.
Writer: Ed Brubaker
Artists: Michael Lark, Stefano Gaudiano
reviewed by **Andrew Wahl**

★★★½

Under the guidance of writer Ed Brubaker, *Daredevil* has remained a consistently good series. While lacking the freshness of Frank Miller or Brian Michael Bendis' runs on the title, Brubaker's man without fear is never less than solidly entertaining. There are two main reasons for his success: 1. Brubaker's use of tone, choosing to keep the book gritty and "close to the street," and 2. his development of a strong ensemble cast, which gives the series the feel of a really good crime drama.

Of course, another reason for its consistent quality is the strong work of artists Michael Lark and Stefano Gaudiano. Like Brubaker's stories, the art team's work is grounded and gritty, which works perfectly for *Daredevil*. Credit should also go to the exceptional skills of Matt Hollingsworth, perhaps the best colorist in the business.

This latest issue continues the introduction of Lady Bullseye. Despite early skepticism, she's a fresh villainess that doesn't come off as derivative. There's still more to be revealed, but this arc is off to a terrific start.

www.marvel.com

UNSLABBED Near Mint

Atom CONTINUED
29. 100
30. 55
31. 48
32. 35
33. 40
34-35 35
36-37 45
38. 30
Special 1-2 3

Atom and Hawkman DC, 1968
39-41 30
42. 35
43-45 30

Authority DC, 1999
1. 5
2-3 4
4-29 3
Ann 2000 4

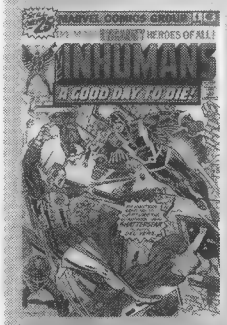
Avengers MARVEL, 1963
0. 3
1. 4200
➥1st Avengers
1.5 3
2. 935
3. 750
4. 1450
➥Cap. America joins
4/Golden 40
5. 350
6. 390
7. 460
8. 275
9. 225
➥1st Wonder Man
10. 180
➥1st Hercules
11. 275
➥Spider-Man app.
12. 115
13-14 150
15. 100
16. 125
17. 115
18. 100
19. 150
20. 80
21-22 70
23. 75
24. 70
25. 95
26. 65
27. 70
28-30 50
31. 43
32. 37
33. 50
34. 55
35. 50
36. 35
37. 40
38. 43
39-41 40
42. 50
43. 45
44. 40
45. 50
46. 30
47-48 37
49. 32
50. 30
51. 40
52. 41
53. 60
➥X-Men app.
54-55 30
56. 50
57. 110
➥1st Vision
58. 65
59-60 40
61-66 30
67. 45
68. 27
69-70 30

UNSLABBED Near Mint

71. 50
➥1st Invaders
72-73 30
74-76 25
77. 20
78. 25
79-81 23
82. 26
83. 36
➥1st Valkyrie
84. 23
85-86 25
87. 40
88. 25
89. 20
90-91 22
92. 26
93. 120
➥Double-size
94. 35
95. 38
96. 35
97-98 26
99. 30
100. 55
➥Knight gets sword
101. 18
102. 16
103. 40
➥Sentinels
104. 20
105. 18
106. 17
107. 20
108. 12
109. 18
110. 25
111. 22
112. 25
113. 11
114. 15
115. 13
116. 27
➥Defenders War
117. 20
118. 24
119. 15
120. 14
121. 10
122. 13
123. 9
124. 12
125. 20
126. 18
127-129 12
130. 15
131. 12
132. 10
133. 8
134-135 10
136-137 8
138-140 7
141. 10
142-145 8
146. 10
146/30¢ 18
147. 7
147/30¢ 15
148. 12
148/30¢ 18
149. 6
149/30¢ 15
150. 7
150/30¢ 15
151. 7
152-155 6
156. 9
157. 6
158-159 8
160. 6
160/35¢ 15
161. 7
161/35¢ 15
162. 8
162/35¢ 15
163. 7
163/35¢-164/35¢ 15
165-166 6
167. 5
168. 7
169-170 4

RETROVIEW

The Inhumans #4 ★★★



Marvel
Apr 1976 • 17 pp.
Writer: Doug Moench
Pencils: George Pérez
Inks: Vince Colletta
Cover: Rich Buckler, Frank Giacoia

"The Doom Called Shatterstar!"

The Inhumans battle Shatterstar in New York, while a grimmer tale unfolds back in Attilan.

Compared to today's decompressed storytelling, it's amazing just how *much* story could be crammed into a Bronze Age issue. The first third of this installment features a well-choreographed battle with Shatterstar; the second third reveals the origin of Shatterstar (which seems a bit much for such a minor character); and the final third builds to a strong cliffhanger ending. That's a lot of story, all well done. Vince Colletta is the latest of the revolving inkers; he's got a reputation for overpowering pencillers, but Pérez' work holds up well.

© Marvel

Best CGC copy: 9.8 — Then 25¢ NOW $4

UNSLABBED Near Mint

171. 6
172-174 4
175. 5
176-180 4
181. 5
182. 4
183-184 6
185. 7
186. 5
187-189 6
190. 4
191-195 5
196. 7
197-199 5
200. 9
➥Double-size
201-218 3
219-224 2
225. 3
226-249 2
250. 3
251-262 2
263. 3
264-349 2
350. 3
351-359 1
360. 3
361-362 1
363. 3
364-365 1
366. 4
➥Foil cover
367-368 1
369. 3
370-374 1
375. 2
375/Collector's. 3
376-379 2
379/Double . . . 3
380. 2
380/Double . . . 3
381. 2
381/Double . . . 3
382. 2
382/Double . . . 3
383-399 2
400. 4
401-402 3
Ann 1 125
Ann 2 120
Ann 3-4 22
Ann 5 25
Ann 6 7
Ann 7 12
Ann 8-9 8
Ann 10 9
Ann 11-16 4
Ann 17-23 3

UNSLABBED Near Mint

Avengers West Coast MARVEL, 1989
47-55 1
56. 8
➥Psycho Scarlet Witch
57-74 1
75. 2
76-102 1
Ann 4-7 2
Ann 8 3

Badger CAPITAL, 1983
1. 5
2-5 3
6-49 2
50. 4
51. 2
52-54 3
55-70 2

Banana Splits GOLD KEY, 1969
1. 30
2. 18
3-5 14
6-8 12

Barbarians ATLAS-SEABOARD, 1975
1. 8

Barbie and Ken DELL, 1962
1. 200
2-4 150
5. 165

Bat Lash DC, 1968
1. 25
2-7 15

Batman DC, 1940
0. 3
1. 80000
➥1st Catwoman
2. 15000
3. 9750
4. 7500
5. 5500
➥1st Batmobile
6-7 4500
8. 4000
9. 3750
10. 7500
11. 4750
12. 2900

UNSLABBED Near Mint

➥1st Batcave
13-14 2775
15. 2625
16. 4600
➥1st Alfred
17-20 1650
21-22 1275
23. 2000
24. 1275
25. 2050
26-30 1275
31-36 950
37. 1200
38. 1000
39. 950
40. 1140
41-43 760
44. 1080
45-46 760
47. 3000
➥Batman origin
48. 965
49. 1350
➥1st Mad Hatter
50-51 690
52. 850
53-54 690
55. 850
56-57 690
58. 750
59-61 690
62. 1250
➥Catwoman origin
63. 575
64. 515
65. 575
66. 660
➥vs. Joker
67-68 515
69. 575
70-72 515
73. 660
74. 550
75-77 500
78. 585
79-80 500
81. 485
82-83 435
84. 485
85-90 435
91-99 400
100. 2000
➥Anniversary issue
101-104 400
105. 490
106-109 400
110. 425
111-120 290
121. 375
➥1st Mr. Freeze
122. 225
123. 220

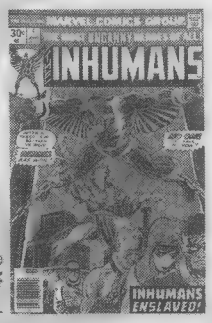
UNSLABBED Near Mint

124-126 195
127. 240
➥vs. Joker
128. 195
129. 250
➥Robin origin
130. 195
131. 145
132-135 130
136. 215
➥vs. Joker
137-145 140
146-147 110
148. 140
➥vs. Joker
149-150 110
151. 90
152. 100
153. 125
154. 85
155. 300
➥1st SA Penguin
156-164 85
165. 130
166-168 85
169. 90
170. 85
171. 450
➥1st SA Riddler
172. 125
173-175 75
176. 85
177. 75
178. 85
179. 120
➥vs. Riddler
180. 60
181. 175
➥1st Poison Ivy
182-185 60
186. 70
187. 65
188. 40
189. 250
➥1st SA Scarecrow
190. 45
191. 40
192. 60
193. 70
194. 80
195-196 40
197. 100
➥Catwoman app.
198. 85
199. 40
200. 100
➥Robin origin
201-202 35
203-204 30
205. 40
206. 30
207-208 50

RETROVIEW

The Inhumans #5

★★★½



© Marvel

Marvel
Jun 1976 • 17 pp.
Writer: Doug Moench
Pencils: Gil Kane
Inks: Vince Colletta
Cover: Frank Bruckler

"Voices from Galaxy's End"

Most of Attilan — including Black Bolt — is enslaved by Maximus. Can a small band of fugitive Inhumans save the day?

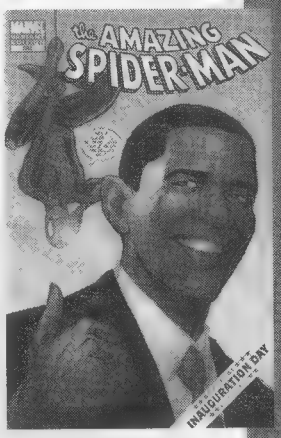
The pacing on early issues might have been herky-jerky, but Doug Moench hits his stride here. Tightly plotted, action-packed, character-driven: This is a fine example of Bronze Age comic-book storytelling. On the art side of things, Gil Kane replaces George Pérez. His storytelling is nowhere near as innovative as Pérez', but it's clean and effective, and his figure drawing is much more dynamic. Unfortunately, Kane's pencils don't hold up nearly as well to Colletta's inking.

BEST COPY 9.6 THESE 30¢ NOW $4

I've Been Slabbed!

Welcome to comics, Barack Obama. The biggest book to hit stores since *Captain America* #25 was *Amazing Spider-Man* #583. There was a regular cover and a 1:10 variant cover that featured the man of the hour, Barack Obama. Right away, both covers sold out, and since then there have been four additional printings. The first-print regular covers have been selling for around $20 ungraded, and the first print variants have been selling in the $100 range ungraded. I've seen graded copies of the first-print variant sell for $200-$400 in CGC 9.8. Second prints have been selling in the $20-$30 range ungraded. As of early February, the third prints have been preselling for about $5 ungraded, and the same goes for pre-sells of the fourth printing. The copies I've seen of the second printings have been flawed with printing defects and poor handling. I'm curious to see how many end up passing 9.8. I wonder what a "Signature Series" copy of any of these issues signed by the president might bring. It will be interesting to watch the secondary market to see if one comes up for auction.

Here are this month's picks:



***Amazing Spider-Man* #583.** As stated above, this is really a hot book right now. As more comics come out with the president on the cover or the interior it's possible we might see a rise in value of this issue — all printings, I'd say, but in particular the first printings.

***Savage Dragon* #137.** This is the first appearance of Barack Obama in a comic book. This came out before *Amazing Spider-Man* #583. It features Obama's picture on the variant cover and there's also an appearance of Obama inside the comic. As far as I know, this was reprinted twice, each time with Obama on the cover with a different color background. The first-print regular cover does not feature Obama on the cover (Madman and Savage Dragon on cover with a yellow background). That issue has been selling for around $15-$22 ungraded. The first print 1:5 variant cover features Obama on the cover and text saying that Savage Dragon endorses him. It has a greenish-yellow background color and has been selling for around $100 ungraded. The second print is the same as the variant except it has a red background color, and the third print is also the same except it has a blue background color. The last time I checked, a graded CGC 9.8 copy of the red cover second print sold for $50 on eBay. Ungraded copies of the second print sell for around $20, while ungraded copies of the third print sell for $10-$15. Image has announced the issue would go to a fourth printing.

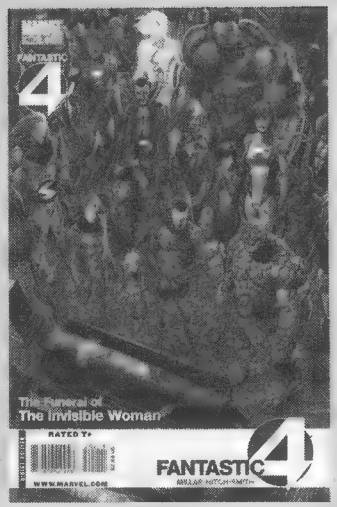
***Savage Dragon* #145.** This title will feature a 50-50 split: Half the covers will show The Dragon in a police officer's uniform, and the other half will show Dragon and Obama doing a fist bump on the cover. Retailers are already claiming that the book is sold out, but it's not scheduled to come out for another month! Presells of the book are already topping $30. I anticipate that it should be a fairly easy book to grade. Most of Image's comics are printed cleanly and fall into the 9.8 category.

***Thunderbolts* #128.** This could be the first comic showing Barack Obama as president. Shortly after the inauguration, Norman Osborn meets briefly with Obama to discuss the new team of H.A.M.M.E.R. before Obama boards *Air Force One*. The regular cover sells ungraded for about $12, and the 1:15 variant is selling for around $20 to $30 ungraded. These might be good candidates to submit to CGC for grading.

***Wonderful Wizard of Oz* #1.** Aside from the president, here's another noteworthy pick: This classic tale is told again by Marvel (which published with DC a version of the MGM film as *MGM's Marvelous Wizard of Oz* in 1975). It's a charming retelling with whimsical art and likeable characters. The first printing of this issue sold out, and it's going into a second printing. This sleeper title may be one to watch for in the coming months.

*Steve Mortensen owns Colossus Comics (**www.colossuscomics.com**) and **Micurio.com**, a free online community for sharing all your collectibles. He can be reached at **steve@colossuscomics.com**.*

UNSLABBED Near Mint			
209-212 30	400 10	639 16	**Batman: Legends of the Dark Knight**
213 45	401-403 4	640-641 6	DC, 1989
214-217 30	404 5	642-650 3	1-15 3
218 70	405 6	651 6	16 4
➥Giant-size	406-408 5	652-671 3	17-20 3
219 50	409-416 3	1000000 4	21-26 2
220-221 30	417 5	Ann 1 540	27 3
222 75	418-420 4	Ann 2 275	28-49 2
223 40	421-425 3	Ann 3 215	50 4
224-226 30	426-427 6	Ann 4-5 110	51-64 2
227 50	427/Direct 4	Ann 6-7 85	0 3
228 40	428 6	Ann 8 7	65-99 2
229-231 30	429 4	Ann 9-11 6	100 5
232 350	430 3	Ann 12-13 5	101-119 2
➥1st Ra's al Ghul	431-435 2	Ann 14-15 3	120 4
233 30	436 3	Ann 15/Silver 4	121-157 2
234 115	437-441 2	Ann 16-18 3	158-198 3
➥1st SA Two-Face	442 3	Ann 19-21 4	200 5
235 17	443-456 2	Ann 22-23 3	201-213 3
236 25	457 3	Ann 24 4	Ann 1 5
237 75	457/Direct 4	Ann 25 12	Ann 2-5 4
➥1st Reaper	458-486 2	GS 1-2 5	Ann 6 3
238 65	487 1	GS 3 6	Ann 7 4
➥100 pages	488-492 3		Special 1 7
239-240 17	492/Silver 5	**Batman Adventures: Mad Love**	
241 30	493 3	DC, 1994	**Batman: Sword of Azrael**
242 17	494-496 2	1 8	DC, 1992
243 70	497 3		1 4
➥vs. Ra's al Ghul	498-500 2	**Batman and the Outsiders**	1/Silver 2
244 65	500/CS 4	DC, 1983	2 3
➥vs. Ra's al Ghul	501-515 2	1 3	2/Silver 2
245 70	515/Variant 4	2-32 2	3 3
246-247 15	516-530 2	Ann 1 3	3/Silver 2
248 20	530/Variant 3	Ann 2 2	4 3
249-250 15	531 2		4/Silver 2
251 60	531/Variant 3	**Batman Family**	
➥vs. Joker	532 2	DC, 1975	**Batman: The Dark Knight**
252 14	532/Variant 3	1 16	DC, 1986
253 26	533-535 2	2 10	➥Frank Miller series
254-255 32	535/Variant 4	3-6 8	1 25
256-258 35	536-549 2	7-8 6	2 9
259-261 32	550 3	9-12 7	3 6
262-263 15	550/Variant 4	13-16 5	4 5
264-266 9	551-562 2	17-19 7	
267-285 8	563-564 3	20 8	**Batman: The Killing Joke**
286 12	565-599 2		DC, 1988
➥vs. Joker	600 4	**Batman: Gotham Knights**	1 7
287-290 9	601-607 2	DC, 2000	➥Alan Moore, Brian Bolland
291 12	608 5	1 4	
292-294 9	➥Jim Lee begins	2-54 3	
295-299 8	609 4	55 4	
300 15	610-619/2nd 3	56-74 3	
301-331 7	620-629 2		
332 8	630 3		
333-352 7	631-632 2		
353 5	633 3		
354-356 7	634 6		
357 9	635 15		
358-367 7	➥Red Hood		
368 8	636-637 12		
369-370 6	638 11		
371-399 5	638/2nd 6		



Fantastic Four #562
Marvel

$2.99, color, 32 pgs.
Writer: Mark Millar
Artist: Bryan Hitch
reviewed by **Andrew Wahl**
★★★½

In the past year, no title has provided more relief from the gloomy plague of crossover-itis than Mark Millar and Bryan Hitch's *Fantastic Four*. Three parts old-school fun, one part modern cool, this sequence has been a joy. Millar consistently nails the right mix of oversized concepts and intimate character moments. And partner-in-crime Hitch is both an amazing penciller and underrated storyteller.

This latest issue serves as a transition between arcs; as such, it's not quite as chockablock with concepts as usual. That leaves room for plenty of character development, and the Millar-Hitch team delivers: It puts a nice remix on the super-hero funeral (a trope that's become far too common in recent years), offers nice family moments from the Richards clan, and takes Ben Grimm and new girlfriend Debbie's relationship to the next level. The last few pages set up a future arc, making sure readers will be back for more.

Simply put, this is a wonderful series — and the kind of series Marvel needs to be doing more of.

www.marvel.com

Batman: The Long Halloween DC, 1996 — UNSLABBED Near Mint
1 . . . 9
2 . . . 7
3 . . . 6
4-6 . . . 5
7-12 . . . 4
13 . . . 6

Batman/The Spirit DC, 2007
1 . . . 5

Battle Chasers IMAGE, 1998
1-1/Wraparound 5
1/Holochrome 17
1/Gold . . . 14
2 . . . 4
2/Dynamic . . . 5
2/B . . . 6
3 . . . 4
4/A-8 . . . 3
9 . . . 4
Ashcan 1 . . . 5
Ashcan 1/Gold . 7

Battle Classics DC, 1978
1 . . . 4

Battle of the Planets GOLD KEY, 1979
1 . . . 20
2 . . . 15
3-6 . . . 12
7 . . . 30
8-10 . . . 20

Battlestar Galactica MARVEL, 1979
1 . . . 4
4-10 . . . 3
11-23 . . . 2

Beatles DELL, 1964
1 . . . 440

Beowulf DC, 1975
1 . . . 5
2 . . . 3
3-6 . . . 2

Beware TROJAN, 1953
13 (1) . . . 400
14 (2) . . . 250
15 (3)-16 (4) 200
5-13 . . . 175
14-15 . . . 150

Beware MARVEL, 1973
1 . . . 8
2-8 . . . 5

Beware the Creeper DC, 1968
1 . . . 45
2-5 . . . 32
6 . . . 55

Beyond Avalon IMAGE, 2005
1 . . . 3
2-3 . . . 4

Beyond the Grave CHARLTON, 1975
1 . . . 7
2-3 . . . 4
4-17 . . . 3

Big All-American Comic Book DC, 1944 — UNSLABBED Near Mint
1 . . . 6500

Bigfoot IDEA & DESIGN WORKS, 2005
1-4 . . . 4

Big Shot COLUMBIA, 1940
1 . . . 1000
2 . . . 475
3 . . . 385
4-5 . . . 335
6-10 . . . 275
11-13 . . . 225
14 . . . 300
15 . . . 340
16-20 . . . 160
21-27 . . . 135
28 . . . 185
29-30 . . . 135
31-40 . . . 110
41-49 . . . 95
50-60 . . . 85
61-70 . . . 65
71-80 . . . 55
81-104 . . . 48

Bionic Woman CHARLTON, 1977
1 . . . 14
2-5 . . . 6

Birds of Prey DC, 1999
1 . . . 4
2-7 . . . 3
8 . . . 12
➥Nightwing app.
9-75 . . . 3
76 . . . 15
➥1st Black Alice
77-99 . . . 3
100 . . . 4
101 . . . 3

Bizarre Adventures MARVEL, 1981
25-26 . . . 3
27 . . . 4
28 . . . 5
29-34 . . . 3

Black Cat Comics HARVEY, 1946
1 . . . 450
2 . . . 275
3-5 . . . 220
6-8 . . . 175
9 . . . 225
10-20 . . . 135
21-29 . . . 100
30 . . . 150
31 . . . 130
32-42 . . . 125
43 . . . 75
44-50 . . . 125
51 . . . 165
52-62 . . . 54
63 . . . 80
64-65 . . . 75

Black Goliath MARVEL, 1976
1 . . . 11
2 . . . 5
2/30¢ . . . 20
3 . . . 4
3/30¢ . . . 20
4 . . . 4
4/30¢ . . . 20
5 . . . 4

Blackhawk DC, 1944 — UNSLABBED Near Mint
9 . . . 2600
10 . . . 1100
11 . . . 900
12-15 . . . 800
16-20 . . . 525
21-25 . . . 460
26-30 . . . 400
31-35 . . . 350
36-40 . . . 300
41-49 . . . 225
50 . . . 200
51-60 . . . 165
61-70 . . . 145
71 . . . 200
➥Blackhawk origin
72-80 . . . 130
81-86 . . . 125
87-92 . . . 120
93 . . . 135
94-99 . . . 110
100 . . . 140
101-107 . . . 105
108 . . . 325
➥1st DC issue
109 . . . 130
110-117 . . . 110
118 . . . 135
119-130 . . . 85
131-140 . . . 65
141-149 . . . 50
150-163 . . . 48
164 . . . 60
165-166 . . . 48
167-180 . . . 22
181-200 . . . 16
201-227 . . . 15
228 . . . 30
229-243 . . . 15
244-260 . . . 4
261-273 . . . 3

Black Lightning DC, 1977
1 . . . 10
2-11 . . . 5

Black Lightning DC, 1995
1 . . . 3
2-5 . . . 2
6 . . . 3
7-13 . . . 2

Black Magic DC, 1973
1 . . . 15
2-9 . . . 7

Black Orchid DC, 1993 — UNSLABBED Near Mint
1 . . . 3
1/Platinum . . . 5
2-22 . . . 2
Ann 1 . . . 4

Black Orchid DC, 1988
1 . . . 6
➥1st U.S. Gaiman
2-3 . . . 5

Black Panther MARVEL, 1977
1 . . . 12
2 . . . 7
3-5 . . . 5
5/35¢ . . . 15
6-10 . . . 5
11-15 . . . 4

Black Panther MARVEL, 1998
1 . . . 5
1/Variant . . . 7
2/A-2/B . . . 4
3-62 . . . 3

Black Panther MARVEL, 2005
1 . . . 6
1/2nd . . . 4
1/Ribic . . . 20
2-17 . . . 3
18 . . . 4
19-20 . . . 3
21 . . . 14
22 . . . 6
23 . . . 5

Blazing Combat WARREN, 1965
1 . . . 90
2-3 . . . 30
4 . . . 40
Ann 1 . . . 45

Blazing Comics ENWIL, 1944
1 . . . 300
2-5 . . . 150

Blitzkrieg DC, 1976
1 . . . 16
2 . . . 8
3-5 . . . 6

Bloodshot VALIANT, 1993 — UNSLABBED Near Mint
0/VVSS . . . 25
0/PlatError . . 750
0 . . . 3
0/Gold . . . 25
1 . . . 2
2-6 . . . 1
6/VVSS . . . 50
7-15 . . . 1
16 . . . 2
17-24 . . . 1
25-37 . . . 2
38-43 . . . 3
44-47 . . . 4
48-49 . . . 5
50 . . . 6
51 . . . 10
YB 1 . . . 5

Blue Beetle CHARLTON, 1964
1 . . . 45
2 . . . 30
3-5 . . . 20

Blue Beetle CHARLTON, 1965
50-54 . . . 27
1 . . . 60
2 . . . 40
3-5 . . . 27

Blue Beetle DC, 1986
1-24 . . . 1

Bomba The Jungle Boy DC, 1967
1 . . . 16
2-7 . . . 8

Bone CARTOON BOOKS, 1991
1 . . . 80
2 . . . 45
3 . . . 25
4 . . . 16
5 . . . 12
6-8 . . . 7
9-13.5/Gold . . . 4
14-55 . . . 3
Special 1 . . . 2

Books of Magic DC, 1990
1-4 . . . 4

Books of Magic DC, 1994 — UNSLABBED Near Mint
1 . . . 3
1/Silver . . . 4
2-75 . . . 3
Ann 1-3 . . . 4

Booster Gold DC, 2007
0 . . . 3
1 . . . 6
2-7 . . . 3

Boris Karloff Tales of Mystery GOLD KEY, 1963
3 . . . 27
4-5 . . . 25
6-8 . . . 20
9 . . . 25
10 . . . 15
11 . . . 22
12 . . . 15
13-14 . . . 12
15 . . . 15
16-20 . . . 12
21 . . . 18
22-30 . . . 10
31-40 . . . 9
41-50 . . . 8
51-59 . . . 6
60-74 . . . 5
75-79 . . . 3
80-85 . . . 6
➥Giant issues; scarce
86-97 . . . 3

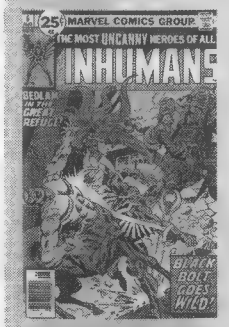
Boris Karloff Thriller GOLD KEY, 1962
1 . . . 75
2 . . . 55

Born MARVEL, 2003
1 . . . 5
2-4 . . . 4

Boy Comics LEV GLEASON, 1942
3 . . . 1500
4 . . . 1100
5 . . . 575
6 . . . 950
➥Iron Jaw origin
7 . . . 620
8 . . . 515
9 . . . 450
10 . . . 615
11-14 . . . 350

RETROVIEW

The Inhumans #6
★★★½



"A King of Ruins"

Black Bolt screams, leaving Attilan in ruins. As they face their darkest moment, Maximus attacks the royal family once more!

Doug Moench sets the tone for this issue on the second page: "It is the ultimate in chaos and cataclysm, the apotheosis of apocalypse." That's a tad over the top, but this climactic issue is dramatic. A moment of weakness from Black Bolt leads to the destruction of Attilan — and gives Moench a chance to explore and develop the now-humbled leader. Six issues in, and The Inhumans are starting to feel more like characters than cutouts. Gil Kane's art continues to be dynamic.

Marvel
Aug 1976 • 17 pp.
Writer: Doug Moench
Pencils: Gil Kane
Inks: Frank Chiaramonte
Cover: Rich Buckler, Frank Giacoia

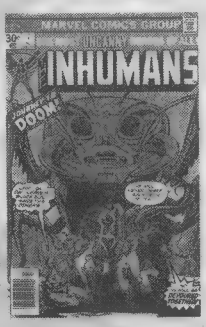
Best CGC copy: 9.8

Then 30¢ NOW $3

© Marvel

RETROVIEW

The Inhumans #7 ★★★



© Marvel

Marvel
Oct 1976 • 17 pg.
Writer: Doug Moench
Pencils: Gil Kane
Inks: Don Perlin
Cover: Kane, Klaus Janson

"A Trip to the Doom!"

The Inhumans take to the stars in search of a new home but, instead, find danger on a dust-covered world.

With Attilan in ruins, The Inhumans finally break free from the perpetual "Maximus is mad and has seized control!" plot that has plagued them since their earliest appearances in *Fantastic Four*. Though the "search for a new world" storyline isn't exactly fresh, the science-fiction approach is a promising new direction. Doug Moench does a nice job establishing the premise, which also features a tale about class divisions on a perpetually mobile city. Gil Kane turns in his weakest issue, though the blame might lie with inker Don Perlin.

Est. copy 9.6 Then 30¢ NOW $3

	UNSLABBED Near Mint
15	400
16	225
17	250
18-20	200
21-25	140
26-29	130
30	200
➥Crimebuster origin	
31-40	58
41-50	42
51-62	30
63-80	27
81-100	24
101-119	22

Boy Commandos
DC, 1942

1	4500
2	1500
3	1000
4-6	500
7-10	275
11-22	190
23	220
24-30	150
31-35	135
36	195

Boy Commandos
DC, 1973

1	8
2	5

Brave and the Bold
DC, 1955

1	3000
2	1500
3	700
4-5	650
6-10	500
11-22	400
23	500
➥Vik. Prince origin	
24	350
25	500
➥1st Suicide Squad	
26	325
27	330
28	5000
➥1st JLA	
29	2000
30	1750
31	350
32-33	200
34	1750
➥1st SA Hawkman	
35-36	400
37	250
38-39	225
40-41	140
42	300
43	350
➥Hawkman origin	
44	260
45-49	60
50	175
51	225
52	125
53	75
54	350
➥1st Teen Titans	
55-56	45
57	150
➥1st Metamorpho	
58	65
59	80
60	100
➥1st Wonder Girl	
61	125
➥Starman origin	
62	100
➥1st SA Wildcat	
63	40
64	60
65-66	22
67	65
➥Batman starts	
68	80
➥Batman Hulk parody	
69-73	50
74	40
75	60
76	50
77-78	40
79	75
➥Batman, Deadman	
80-82	50
83	60
84	50
85	60
➥N. Adams GA	
86	50
87	26
88-90	20
91-92	18
93	30
94	18
95	24
96-98	15
99	22
100	30
101-102	15
103-110	12
111-114	18
115	22
116-118	18
119-126	7
127-128	6
129-130	11
131	6
132	4
133	5
134-140	4
141	10
142-179	4
180-190	3
191	8
192-196	3
197	4
198-199	3
200	7
Ann 1	6

Buffy the Vampire Slayer
DARK HORSE, 1998

0.5/All	7
1	5
1/A	10
1/B	5
1/Gold	10
2	4
2-3/Variants	5
4-20/Both	4
21-49/Both	3
50/Both	4
51-63	3
Ann 1999	6

Buffy the Vampire Slayer: Season Eight
DARK HORSE, 2007

1/Both	15
2	6
3	4
4-11	3

Cable
MARVEL, 1993

-1	2
1	4
2-10	3
11-15	2
16/Both	3
17-24	2
25	4
26-49	2
50	3
51-74	2
75	5
76-99	2
100	4
101-107	2
Ann 1998	3
Ann 1999	4

Cadillacs & Dinosaurs
KITCHEN SINK, 1993

1	4

Caliber Christmas
CALIBER

1	4

Caliber Presents
CALIBER, 1989

1	15
➥1st Crow	
2-7	3
8	2
9-24	3

Captain Action
DC, 1968

1	45
2-4	35
5	20

Captain America
MARVEL, 1968

100	210
101	55
102-108	35
109	45
➥Origin retold	
110	75
➥Steranko begins	
111	65
112	50
113	60
➥Avengers app.	
114-116	30
117	95
➥1st Falcon	
118-124	25
125-127	20
128-130	15
131-132	18
133	15
134-136	18
137	35
138	30
139-146	25
147	18
148	16
149	15
150	25
151-153	15
154-155	25
156	20
157-162	10
163-164	12
165-167	10

CBG Trendwatcher

Michael Tierney, Collector's Edition

The infamous "dead quarter" for the comics industry hasn't really been that way for me since the 1980s. In my experience, the "dead quarter" is one of the easier time periods to navigate. The fad crazes and special events have died down, and, with less than the usually excessive wave of #1 issues and mini-series, comics are published with a modicum of predictability.

Sure, overall the very start of a new year is usually a down cycle that builds into a strong March, but for me it's typically been a stable one.

Not so in 2009.

This "dead quarter" has been lively, and that's a *good* thing. Sales for January 2009 actually beat December, which has never happened before!

The month started out with my last big sale of the holiday season, which explains some of the ridiculously low prices on my key sales.

Then, my sales were pumped up by President Obama's stimulus package for comic-book stores, better known as the Obama variant of *Amazing Spider-Man* #583. This little book that could sold through printing after printing, as fans snatched up multiple copies and Marvel kept them hooked by making each edition a variant with cover changes.

There is one thing about the presidential connection to comics that got me wondering about Marvel's continuity. Time in the Marvel universe moves more slowly than in the real world, with only six or seven years passing since the '60s. But they keep making references to the *real*-world presidents. Nine of them — in seven years? Talk about term limits!

Marvel's strong month didn't stop there, as *Dark Avengers* #1 sold out quickly, and the new all-ages series *The Wonderful Wizard of Oz* was a surprise hit.

For DC, Superman holding Batman's dead body in *Final Crisis* #6 made for a quick sell-out and was quickly reprinted. But DC's "Faces of Evil" crossover did about what I'd expected, which wasn't a lot. Only the chapter in *Green Lantern* #37 was a surprise sell-out.

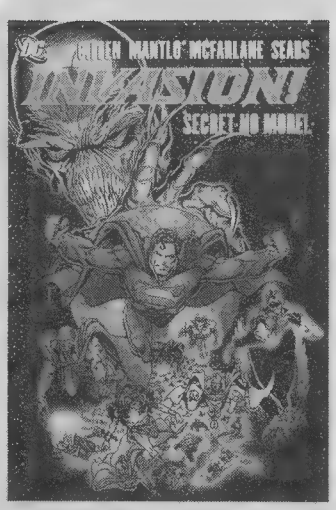
In the world of independent publishers, it probably comes as no surprise that the month's top seller was IDW's reprints of its *Barack Obama Presidential Material* special.

So I saw a lot of new traffic this January, with a lot of it unrelated to Obamamania. Comics overall seem to sell better in financially tough times.

Key Sales (all unslabbed):

The Adventures of Dean Martin & Jerry Lewis #12 VG $20
Avengers #4 (1st Silver Age appearance of Captain America) FN+ $200
Avengers (Vol. 1) #14 VG+ $33.75
Batman #127 FN+ $84
Batman #128 (Batwoman cameo) FN+ $58
Batman #138 FN+ $54
Detective Comics #259 VG $35
Detective Comics #313 VG $18
Detective Comics #317 VF $25.75
Fantastic Four (Vol. 1) #4 GD- $26.25
Fantastic Four (Vol. 1) #51 GD+ $12.50
Green Lantern #33 VF+ $30
Green Lantern #45 FN+ $26
House of Secrets #26 GD- $22.50
Midnight Mystery #6 VF $19.50
Nick Fury, Agent of S.H.I.E.L.D. #2 FN+ $12.25
Star Trek (Gold Key) #1 GD- $12.50
Tales of the Unexpected #66 VG $23.50
Thor #141 VG+ $12.50
Uncle Scrooge #26 GD+ $15
Weird War Tales #1 GD+ $26.50
X-Men #94 FN+ $95
X-Men #131 (1st White Queen) NM- $28.50

Michael Tierney *runs* ***Collector's Edition*** *in North Little Rock and* ***The Comic Book Store*** *in Little Rock, Ark. He can be reached at* ***cbsrock@swbell.net*** *or* ***(501) 791-4222.***



Invasion

DC

$24.99, color, 256 pgs.
Writers: Keith Giffen, Bill Mantlo; Artists: Giffen, Todd McFarlane, Bart Sears
reviewed by **Kurt A. Krug**

★★★

It's about time DC collected this 1988 mini-series. That said, it's worth the wait. A group of alien races join forces to wipe out all Earth's super-humans. Under Captain Atom's leadership, the heroes team up with the villains to beat back the aliens.

Sadly, this was one of the last writing jobs of Bill Mantlo, who left comics to become an attorney and was later badly injured in a hit-and-run accident. Nonetheless, he was just as competent and comfortable writing DC characters as he had been on Marvel characters.

The art is by Keith Giffen, Bart Sears, and Todd McFarlane. It's a big kick to see McFarlane, whose star as a "hot" artist was rising rapidly on Marvel's *Amazing Spider-Man*, draw the bulk of the DC pantheon in the first two chapters. His best visual is a dominant splash of Superman in the foreground, cape billowing majestically, as he leads a squad of heroes into battle. It still holds up after 20 years.

Reprints *Invasion* #1-3

www.dccomics.com
ISBN: 9781401220662

Captain America CONTINUED — UNSLABBED Near Mint

168. 15
169. 10
170. 12
171-172 10
173. 15
174. 12
175-176 10
177-183 8
184-187 5
188. 8
189-196 6
196/30¢ 20
197. 5
197/30¢ 20
198. 6
198/30¢ 20
199. 5
199/30¢ 20
200. 6
200/30¢ 20
201. 6
202. 4
203. 5
204-205 4
206. 5
207. 4
208-209 5
210. 4
210/35¢ 15
211. 4
211/35¢ 15
212. 4
212/35¢ 15
213. 4
213/35¢ 15
214. 4
214/35¢ 15
215-233 4
234. 6
235-240 4
241. 8
242-255 4
256-271 2
272. 3
273-275 2
276. 4
277-281 2
282. 3
283. 2
284. 3
285. 2
286-288 3
289-297 2
298. 3
299-331 2
332. 3
333-349 2
350. 3
351-382 2
383. 3
384-399 2
400. 3
401-420 2
420/CS 3
421-424 2
425. 3
425/Variant . . . 4
426-443 2
444. 3
445-454 2
Ann 1 35
Ann 2 20
Ann 3-4 8
Ann 5-7 3
Ann 8 12
➥Wolverine app.
Ann 9-13 3
Ashcan 1 1
Special 1-2 4

Captain America MARVEL, 1995

1. 3
1/Flag 4
1/Conv 25
2-13 2
Ashcan 1/Both . 1

Captain America MARVEL, 1998

1. 4
1/Sunburst 5
2. 3
2/Variant 4
3-12 2
12/Ltd. 6
13-17 2
18. 3
19-24 2
25. 3
26-49 2
50. 6
Ann '98-'00 . . . 4
Ann 2001 3

Captain America MARVEL, 2002

1. 4
2-32 3
Book 5 20

Captain America MARVEL, 2005

1. 8
2-3 5
4-5 3
6. 7
6/Variant 5
7. 3
8. 5
9-21 3
22-24 5
25-25/Variant . 15
26-33 3
34. 6
35. 5
36-38 3

Captain America & The Falcon MARVEL, 2004

1-5 3
6. 4
7-14 3

Captain America Comics MARVEL, 1941

1. 80000
2. 20000
3. 10000
4. 6500
5. 5500

Captain America Comics CONTINUED

6. 4750
7. 5500
8. 4000
9-10 3600
11-12 3100
13. 3275
14-15 3100
16. 3600
17. 2585
18-20 2075
21-22 1850
22/A 12000
➥Giant size issue
23-25 1850
26-30 1650
31-35 1385
36. 1650
37. 1550
38-40 1285
41-58 1175
59. 2650
➥Cap origin
60. 1175
61. 1850
62-65 1075
66. 1400
67-70 1175
71-73 1025
74. 4350
➥Cap Weird Tales
75. 2750
76-78 875

Captain Atom CHARLTON, 1965

78. 40
79-85 25
86-89 20

Captain Gallant CHARLTON, 1955

1. 11
1/A-3 8
4. 5

Captain Marvel MARVEL, 1968

1. 60
2-3 18
4. 24
5. 15
6. 30
7-8 15
9. 25
10-15 15
16. 25
17-24 22
➥Thanos War starts
25-27 25
28. 30
29. 16
30. 12
31. 16
32-33 12
34. 6
35-37 3
38. 5
39-44 3
44/30¢ 20
45. 3
45/30¢ 20
46-47 3
48. 9
49. 3
50. 10
51-52 4
52/35¢ 15
53-54 3
55. 5
56. 3
57. 6
58-62 3

Captain Marvel Adventures FAWCETT, 1941

1. 27500
2. 3500
3. 1800
4. 1200
5. 1050
6-7 750
8-10 675
11-15 590
16-17 550
18. 1800
➥1st Mary Marvel
19-20 500
21-22 400
23. 610
➥1st Mr. Mind
24-40 225
41. 190
42. 163
43-109 125
110-120 80
121. 115
➥Cap Marvel origin
122-150 80

Captain Marvel Jr. FAWCETT, 1942

1. 4000
2. 1500
3. 865
4. 915
5. 735
6-8 545
9-10 500
11-15 390
16-20 340
21-25 275
26-30 235
31-40 205
41-50 180
51-70 155
71-80 135
81-119 120

Capt. Savage and His Leatherneck Raiders MARVEL, 1968

1. 35
2. 25
3-11 15
12-19 10

Capt. Storm DC, 1964

1. 28
2-5 18
6. 14
7-15 12
16-18 9

Cat MARVEL, 1972

1. 35
2. 15
3. 12
4. 10

Catwoman DC, 1989

1-2 3
3-4 2

Catwoman DC, 1993

0. 2
1-10 3
11-50 2
50/Both 3
51-94 2
1000000. 3
Ann 1-4 4

Catwoman DC, 2002

1. 4
2-62 3

Cerebus the Aardvark AARDVARK-VANAHEIM, 1977

0. 4
0/Gold 6
1. 700
1/Counterfeit . 60
2. 150
3. 90
4. 75
5. 50
6. 35
7. 20
8-10 15
11. 12
12-22 10
23-31 6
32-40 5
41-50 4
51. 6
52-57 4
58-60 3
61-62 4
63-100 3
101-299 2
300. 4

Challengers of the Unknown DC, 1958

1. 1450
2. 375
3-8 220
9-10 140
11-15 90
16-23 52
24-31 25
32-49 20
50-56 15
57-69 11
70-73 7
74. 14
➥Adams art; Deadman
75-80 7
81. 6
82-87 5

Chamber of Chills HARVEY, 1951

1. 350
2-4 275
5-9 250
10-19 225
20-25 200
26. 175

Chamber of Chills MARVEL, 1972

1. 25
2-10 15
11-22 12
22/30¢ 20
23. 12
23/30¢ 20
24-25 12

Chamber of Darkness MARVEL, 1968

1. 60
➥Becomes Monsters on the Prowl
2. 35
3. 30
4. 60
➥BWS Conan tryout
5-7 30
8-1/Special . . . 20

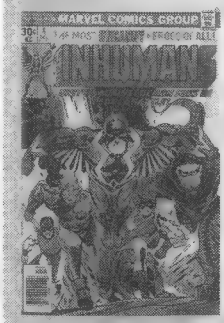
Champions MARVEL, 1975

1. 15
2-3 6
4-5 5
5/30¢ 20
6. 4
6/30¢ 20
7. 4
7/30¢ 20
8-14 4
14/35¢ 15
15. 4
15/35¢ 15
16-17 4

RETROVIEW

The Inhumans #8

★★★



"Star-Search: Dust and Demons"

Two bug-like, mobile cities clash, leaving The Inhumans trapped in the middle of their war.

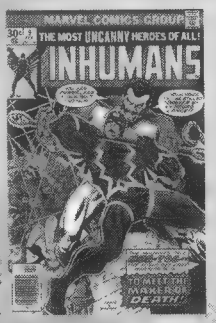
The addition of a second mobile city makes this issue feel like a rerun, though writer Doug Moench gets good mileage out of the cities' clash. Moench's foreshadowing of the "War between the Three Galaxies" continues to tantalize, but there'd better be some payoff soon. George Pérez returns as artist for one issue, and his pencils hold up much better to Don Perlin's inks. Of all the Bronze-Age artists, Pérez seems least inker-dependent, as the strength of his work comes more from strong storytelling than refined pencils.

Marvel
Dec 1976 • 17 pg.
Writer: Doug Moench
Pencils: George Pérez
Inks: Don Perlin
Cover: Gil Kane, Dan Adkins

© Marvel

CGC copy: 9.8 — Then 30¢ NOW $3

The Inhumans #9 ★★★



© Marvel

Marvel
Feb 1977 • 18 pp.
Writer: Jack Kirby
Pencils: Kirby
Inks: Chic Stone
Cover: Keith Pollard, Aubrey Bradford

"The Inhumans!"

In this reprint tale, a devious ploy by Maximus the Mad drives The Inhumans into battle with The Fantastic Four.

Talk about *plotus interruptus.* Last issue's cliffhanger suggested battle with the Kree loomed, and this issue's cover confirms it. Unfortunately, a reprint tale from *Amazing Adventures* had to be swapped in at the last minute. As far as reprints go, you really can't go wrong with Jack Kirby. Few artists capture The Inhumans with the power and imagination of their co-creator, and Kirby's art here is top-drawer. But the King's scripting is always a bit clunky, and words like "chick" and "groovy" seem out of place.

Issue CBG copy: **9.8** **Then 30¢ Now $3**

UNSLABBED Near Mint

Charlton Bullseye
CHARLTON, 1981
1 . . . 7
2-10 . . . 2

Checkmate
GOLD KEY, 1962
1 . . . 30
2 . . . 20

Cheyenne
DELL, 1957
4-5 . . . 35
6-10 . . . 25
11-25 . . . 20

Chilling Adventures in Sorcery
ARCHIE, 1972
1 . . . 42
2 . . . 25
3-5 . . . 15

Choo-Choo Charlie
GOLD KEY, 1969
1 . . . 60

Cisco Kid
DELL, 1951
2 . . . 100
3 . . . 85
4-5 . . . 80
6-10 . . . 75
11-20 . . . 55
21-30 . . . 45
31-36 . . . 30
37-41 . . . 60

City of Heroes
BLUE KING STUDIOS, 2004
1-12 . . . 3

City of Heroes
IMAGE, 2005
1 . . . 3
1/Keown . . . 5
1/Perez . . . 4
2-17 . . . 3

Civil War
MARVEL, 2006
1 . . . 5
2 . . . 7
2/Variant . . . 8
3 . . . 5
3/2nd . . . 3
4 . . . 5
4/Variant . . . 3
5 . . . 4
5/Variant . . . 3
6 . . . 4
Choosing Sides 1 . . . 4
Confession 1 . . . 8
Front Line 1-10 . . . 3
The Initiative 1 . . . 6
War Crimes 1 . . . 4
X-Men 1-4 . . . 3

Classic X-Men
MARVEL, 1986
1 . . . 6
2 . . . 4
3-29 . . . 3
30-45 . . . 2

Claw the Unconquered
DC, 1975
1 . . . 7
2 . . . 4
3 . . . 3
4-6 . . . 2
7 . . . 4
8-12 . . . 2

Clerks: The Comic Book
ONI, 1998
1 . . . 5
2 . . . 3
Holiday 1 . . . 4

Clue Comics
HILLMAN, 1943
1 . . . 530
2-3 . . . 360
4-6 . . . 225
7-9 . . . 260
10-12 . . . 155

Combat
DELL, 1961
1 . . . 10
2 . . . 20
3 . . . 18
4 . . . 25
➥JFK story
5 . . . 16
6-9 . . . 12
10-20 . . . 9
21-27 . . . 8
28-40 . . . 6

Combat Kelly
MARVEL, 1951
1 . . . 175
2 . . . 85
3-11 . . . 70
12-28 . . . 65
29-38 . . . 45
39-44 . . . 30

Combat Kelly
MARVEL, 1972
1 . . . 10
2-3 . . . 6
4-9 . . . 4

Comic Cavalcade
DC, 1942
1 . . . 7000
2 . . . 2400
3 . . . 1650
4-5 . . . 100
6-10 . . . 875
11-12 . . . 750
13 . . . 950
➥Sol. Grundy app.
14-20 . . . 750
21-29 . . . 650
30 . . . 275
31-40 . . . 150
41-50 . . . 100
51-62 . . . 90
63 . . . 150

Conan
DARK HORSE, 2004
0 . . . 4
1 . . . 10
1/2nd . . . 3
2 . . . 5
2/2nd-47 . . . 3

Conan the Barbarian
MARVEL, 1970
1 . . . 160
➥1st comics Conan
2 . . . 55
3 . . . 72
4 . . . 26
5 . . . 30
6-7 . . . 26
8 . . . 30
9 . . . 20
➥Giant-size
10-11 . . . 35
➥Giant-size
12 . . . 15
13-14 . . . 20
15 . . . 17
16 . . . 20
17 . . . 17
18 . . . 20
19 . . . 17
20 . . . 27
➥1st Red Sonja
21-24 . . . 20
25 . . . 10
26-30 . . . 8
31-35 . . . 7
36-38 . . . 9
39-47 . . . 7
48-50 . . . 6
51-61 . . . 5
61/30¢ . . . 20
62 . . . 5
62/30¢ . . . 20
63 . . . 5
63/30¢ . . . 20
64 . . . 5
64/30¢ . . . 20
65 . . . 5
65/30¢ . . . 20
66-75 . . . 5
75/35¢ . . . 15
76 . . . 5
76/35¢ . . . 15
77 . . . 5
77/35¢ . . . 15
78 . . . 5
78/35¢ . . . 15
79 . . . 5
79/35¢ . . . 15
80-93 . . . 5
94-99 . . . 4
100 . . . 6
101-275 . . . 2
Ann 1 . . . 10
Ann 2-3 . . . 6
Ann 4-12 . . . 2
Special 1 . . . 3

Conan the Barbarian
MARVEL, 1997
1-3 . . . 3

Conan the Destroyer
MARVEL, 1985
1-2 . . . 1

Conan the King
MARVEL, 1984
20-55 . . . 2

Crazy
MARVEL, 1973
1 . . . 16
2-3 . . . 10

Crazy
MARVEL, 1973
1 . . . 16
2-3 . . . 10
4-5 . . . 5
6-15 . . . 3
16-94 . . . 2

Crazy
ATLAS, 1953
1 . . . 225
2 . . . 165
3 . . . 125
4-7 . . . 95

Creatures on the Loose
MARVEL, 1971
10 . . . 50
➥1st Kull; Wrightson
11-15 . . . 15
16-22 . . . 10
23-26 . . . 6
27-29 . . . 5
30 . . . 25
➥Man-Wolf
31 . . . 12
32-36 . . . 8
37 . . . 12
King Size 1 . . . 10

Creepy
WARREN, 1964
1 . . . 160
2 . . . 50
3 . . . 25
4 . . . 35
5 . . . 18
6 . . . 15
7-8 . . . 24
9 . . . 45
10 . . . 20
11-13 . . . 15
14 . . . 22
15 . . . 25

Creepy
CONTINUED
16-17 . . . 30
18 . . . 25
19-20 . . . 15
21-22 . . . 12
23-25 . . . 11
26-31 . . . 10
32 . . . 35
33-35 . . . 10
36 . . . 15
37-38 . . . 10
39-40 . . . 7
41 . . . 10
42-47 . . . 6
48 . . . 9
49 . . . 6
50 . . . 12
51-54 . . . 6
55 . . . 9
56-64 . . . 5
65 . . . 8
66-73 . . . 5
74 . . . 10
75-76 . . . 5
77 . . . 10
78-82 . . . 5
83 . . . 6
84 . . . 5
85-87 . . . 6
88-90 . . . 5
91 . . . 6
92-94 . . . 5
95 . . . 6
96-100 . . . 5
101-102 . . . 4
103 . . . 6
104-112 . . . 4
113 . . . 7
114-140 . . . 4
141 . . . 5
142 . . . 6
143-144 . . . 5
145 . . . 6
146 . . . 22
Ann '71-'72 . . . 15
YB '68-'70 . . . 18

Crime & Justice
CHARLTON, 1951
1 . . . 240
2 . . . 125
3-5 . . . 100
6-10 . . . 80
11-19 . . . 65
20-23 . . . 50

Crime Does Not Pay
LEV GLEASON, 1942
22 . . . 800
23 . . . 525
24 . . . 375
25-30 . . . 225
31-41 . . . 115
42 . . . 110
43-50 . . . 90
51-60 . . . 65
61-70 . . . 60
71-80 . . . 50
81-90 . . . 42
91-100 . . . 35
101-110 . . . 32
111-130 . . . 30
131-146 . . . 26
Ann 1944 . . . 700
Ann 1945 . . . 600
Ann '46-'49 . 500
Ann '50-'53 . 400

Crime Patrol
E.C., 1948
7 . . . 600
8-9 . . . 575
10 . . . 550
11-14 . . . 500
15 . . . 2200
➥1st Cryptkeeper
16 . . . 1500

Crime Suspen-Stories
E.C., 1950
1 . . . 800
1/A . . . 1000
➥#1 marked out
2 . . . 475
3-5 . . . 315
6-10 . . . 235
11-12 . . . 185
13 . . . 210
14-15 . . . 185
16 . . . 190
17 . . . 235
➥Frazetta art
18-19 . . . 170
20 . . . 215
21 . . . 115
22-23 . . . 145
24-27 . . . 115

Crisis on Infinite Earths
DC, 1985
1 . . . 5
2-3 . . . 4
4 . . . 3
5 . . . 5
6 . . . 3

CBG Trendwatcher

John Tinkess, Another Dimension

Obamamania struck in full force in January with the 44th President's guest appearance in *Amazing Spider-Man* #583. Being in Canada, I was unsure how much interest there might be in this issue but took a chance on a fairly substantial order anyway. As news reports of the Spider-Man-Obama team-up began appearing, the phone started ringing. By the time the issues arrived on Wednesday, we had two local news crews and a radio station in the store covering the event. Customers were lined up outside the store (in the snow!) before opening, and, even at a limit of one copy per person, we sold out in a day. We immediately began taking names for the second printing and in the following weeks have sold through progressively larger orders of each successive printing.

While a lot of money is being made with these books on eBay, we chose, instead, to sell them for cover price and use the publicity surrounding the event to attract as many new people as possible to our store. With any luck, we might be able to convert a few of them into regular customers. It is too early to say if this strategy will be successful in the long term, but I can say that overall sales this January were miles above normal, resulting in the best non-December monthly sales total in our 26-year history. The Marvel-Obama stimulus package is doing wonders for the comics industry!

There were plenty of non-presidential comics that helped us surpass our sales goals this month, as well. Sales of *Final Crisis* #6 and #7 were exceptionally strong, although many readers' reactions have been that the ending left them as confused as they had been before. With DC killing, exiling, or replacing many of its key characters, I have to wonder what kind of DC universe we'll be left with for the rest of this year. At least, Green Lantern remains a strong focal point for DC's line-up, and both titles have been enjoying rising sales as the build-up to "Blackest Night" continues.

With the fallout from *Secret Invasion* rippling throughout the Marvel universe, such series as *Dark Avengers, War Machine, Mighty Avengers, Punisher,* and *War of Kings* have been keeping fans coming back for more. *Incognito* has been, by far, our best-selling Marvel Icon book to date, as Ed Brubaker's star continues to rise.

Over the last few months, I've mentioned the concerns I have over the number of new titles (ongoing, mini-series, and one-shots) the big publishers have been introducing, and we are starting to see the fallout become clearer. As the number of titles increases, with more and more priced at $3.99 or higher, our customers' budgets are becoming strained to the limit, and many are beginning to make tough choices. While our overall sales are up, most individual titles are experiencing declining sales, especially lower and mid-level Marvel titles.

Madame Mirage
Image/Top Cow

$14.99, color, 176 pgs.
Writer: Paul Dini
Artist: Kenneth Rocafort
reviewed by **Kurt A. Krug**
★★★½

What if Harry Houdini, The Shadow, and Sydney Bristow of *Alias* had a love-child? What if she looked like Zatanna (or real-life stage magician Misty Lee, Paul Dini's wife)? Enter Madame Mirage.

Madame Mirage (whose real name is Angie) and her sister, Harper, go after Aggressive Solutions, International, a legitimate front for a syndicate of super-villains that stole the sisters' technology. The sisters' father is also wrongly imprisoned because of ASI. It's time for payback. And, boy, does Madame Mirage mete it out in style. There's also a cool twist that won't be revealed here.

Dini does a masterful job on his latest creation. You'd expect no less from the mastermind behind *Batman: The Animated Series*, possibly the greatest *Batman* cartoon. Kenneth Rocafort's art is beautiful; it has a surrealistic *film noir* feel. His style is an amalgamation of those of Bill Sienkiewicz and the late Michael Turner. The creative team leaves the reader begging for more. Thankfully, the two leave it open for a sequel.

Reprints *Madame Mirage* #1–6

www.topcow.com
ISBN: 9781582409597

UNSLABBED Near Mint

Crisis on Infinite Earths
CONTINUED
7-8 5
9-12 3

Crypt of Shadows
MARVEL, 1973
1 35
2 16
3 15
4-5 12
6-14 10
15-21 8

Crypt of Terror
E.C., 1950
17 1000
18 800
19 750

Dagar the Invincible
GOLD KEY, 1972
1 16
2 11
3-11 7
12-14 5
15-18 3
19 2

Daktari
DELL, 1967
1 35
2-4 30

Danger Trail
DC, 1950
1 875
2 600
3 1250
➥Scarce
4-5 385

Daredevil
MARVEL, 1964
-1 2
1 3000
➥1st Daredevil
2 750
3 550
4 400
5 300
6 225
7 675
➥1st red costume
8-10 135
11-15 85
➥Spider-Man app.
16-17 120
➥Spider-Man app.
18 70
➥1st Gladiator
19 60
20 55
21-27 50
28-30 45
31-42 40
43 45
44-49 30
50-52 33
53-71 20
72-80 17
81 25
➥Giant-size
82-83 17
84-99 14
100 30
➥Origin recap
101-130 8
131 75
➥1st Bullseye
132 15
132/30¢ 20
133 6
133/30¢ 20
134 6
134/30¢ 20
135 6
135/30¢ 20
136 6

UNSLABBED Near Mint

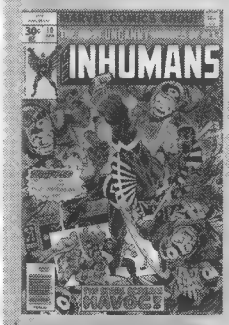
136/30¢ 20
137-146 6
146/35¢ 15
147 6
147/35¢ 15
148 6
148/35¢ 15
149-157 6
158 50
➥Frank Miller starts
159 22
160-161 17
162 9
163 18
164-167 11
168 75
➥1st Elektra
169 16
170 10
171 12
172-177 7
178-180 6
181 15
➥Elektra dies
182-183 7
184 6
185 5
186 6
187-190 5
191 6
192-195 3
196 6
197-204 3
205 4
206-226 3
227 4
➥FM Born Again
228-247 3
248-249 4
250 3
251 5
252 4
253 3
254 6
➥1st Typhoid Mary
255-257 3
258 4
259-295 3
296-299 2
300 3
301-303 2
304 3
305-311 2
312 3
313-318 2
319 5
320-321 2
321/Variant . . . 3
322-324 2
325 3
326-349 2
350 3
350/Variant . . . 4
351-374 2
375 3
376-379 2
380 3
Ann 1 50
Ann 2-3 9
Ann 4 8
Ann 5 4
Ann 6-10 3
Ann 1997 4

Daredevil
MARVEL, 1998
0.5 5
1 7
1/Ltd. 50
1/Variant 9
2/A-2/B 5
3-5 4
5/A 5
6 3
7 4
8-15 3
16 5
16/Unlimited . . 6
17 3
17/Unlimited . . 5
➥Newsstand variant
18-20 3

RETROVIEW

The Inhumans #10

★★½



Marvel
Apr 1977 • 17 pp.
Writer: Doug Moench
Pencils: Keith Pollard
Inks: Pollard
Cover: Ed Hannigan, Mike Esposito

"Isle of the Asteroid Web!"

Escaping the dust-covered world, The Inhumans finally get a taste of revenge against the Kree.

Somehow, The Inhumans end up allied with the anarchist Spider-City Demon Rebels, facing off against Kree warriors led by an Afro-sporting black man with a massive moustache. Needless to say, it's not one of the series' stronger issues. The series' inconsistent art woes continue, too, with Keith Pollard taking his turn at the drawing board. Pollard is a solid artist whose work was everywhere at Marvel during the Bronze Age. But his art lacks the storytelling invention of George Pérez or the dynamism of Gil Kane.

© Marvel

Unsl CGC equiv: 9.8

Then 30c NOW $3

UNSLABBED Near Mint

20/Unlimited . . 5
21 3
21/Unlimited . . 5
22 3
22/Unlimited . . 5
23 3
23/Unlimited . . 5
24-36 3
36/No # 5
➥Newsstand; no #
37 3
37/Unlimited . . 5
➥Newsstand variant
37/No # 4
➥Newsstand; no #
38-56 3
57 4
58-64 3
65 4
66-89 3
89/Sketch 6
90-99 3

Daring Comics
MARVEL, 1944
9 1100
10 950
11-12 875

Dark Horse Presents
DARK HORSE, 1986
1 4
2-4 3
5-9 2
10-16 3
17 2
18 3
19-23 2
24 6
➥1st comics Aliens
25-27 2
28 3
29-31 2
32 4
➥Concrete app.
33-35 3
36 4
36/A 3
37-39 2
40 3
41-49 2
50 3
51 4
➥2nd Sin City
52-53 3
54 4
55 2
56-57 4
58 2
59-61 3

UNSLABBED Near Mint

62 4
➥All Sin City
63-66 3
67 4
68-134 3
135 4
136-149 3
150 5
151-157 3
Ann '97-'00 . . . 5

Dark Knight Strikes Again
DC, 2001
1 3
1/A 5
2 3
2/A 4
3 3
3/A 4

Dark Mansion of Forbidden Love
DC, 1971
1 125
2-4 50

Darkness
TOP COW, 1996
0-10/B 3
11/A 8
11/B-24 3
25 4
26-28 3
28/Graham . . . 5
29-Ashcan 1/A . 3

Darkness
IMAGE, 2002
1 4
1/A-24 3

Darkness & Tomb Raider
TOP COW, 2005
1 3

Dark Shadows
GOLD KEY, 1969
1 175
1/A 25
2-3 48
4-7 25
8-16 20
17-20 12
21-35 10

Dazzler
MARVEL, 1961
1 5

UNSLABBED Near Mint

2 2
3-42 1

DC Comics Presents
DC, 1978
1 9
2 7
3 4
4-5 2
6 6
7-9 2
9/Whitman 6
10-25 2
26 14
➥1st New Teen Titans
27 3
28-41 2
42-43 1
44 2
45-46 1
47 17
➥1st Masters Universe
48-50 1
51 6
52 3
53-71 1
72 2
73-76 1
77-78 3
79-84 1
85 6
86 4
87-92 1
93 2
94-97 1
Ann 1- 3

DC 100 Page Super Spectacular
DC, 1971
4 175
5 350
➥Scarce
6 150
7 60
8-9 75
10-13 60
14-17 45
18 30
19 24
20 35
21-22 22

DC Special
DC, 1968
1 60
2 50
3 35
4 25
5-14 20
15 16

UNSLABBED Near Mint

16-28 10
29 12

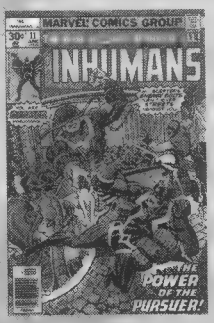
DC Special Series
DC, 1977
1 10
2-5 7
6-8 6
9 16
10-14 6
15 8
16 20
➥Jonah Hex dies
17-18 5
19-20 6
21 12
➥1st Miller Batman
22-26 6
27 18

DC Super-Stars
DC, 1976
1 10
2-3 5
4 2
5 10
6-9 2
10 5
11 7
12-13 2
14-15 4
16 3
17 16
➥1st new Huntress
18 2

Deadly Hands of Kung Fu
MARVEL, 1974
1 30
2 8
3-5 6
6-10 5
11-19 4
20 7
21-30 3
31 6
32-33 3
Special 1 4

Defenders
MARVEL, 1972
1 90
2 35
3 30
4-5 26
6-7 16
8 25
9 16
10 55

The Inhumans #11 ★★



© Marvel

"Return to Earth!"

The Inhumans return from space to find themselves stuck in New York, battling the Kree's powerful Pursuer.

This series begins to sputter, as it winds down. The Inhumans return to Earth, aborting the promising SF direction of earlier issues; apparently, the "War between the Three Galaxies" will have to be fought elsewhere. Instead, the royal family squares off against a common cockroach that's been genetically enhanced by the Kree. Yes, it's as bad as it sounds. Contributing to the problem is silly character design — a common problem for the villains of this series — and an overly cute ending.

Marvel
Jun 1977 • 17 pp.
Writer: Doug Moench
Pencils: Keith Pollard
Inks: Jim Mooney
Cover: Pollard, Al Milgrom

Your CGC copy: 9.8 Then 30¢ NOW $3

	UNSLABBED Near Mint
➥Avengers War	
11	15
12-13	9
14-16	10
17-20	7
21-24	6
25-29	7
30-33	4
34-38	5
34-38/30¢	20
39-47	4
48-52	5
48-52/35¢	15
53-62	4
63	5
64-92	4
93-100	3
101-152	2
Ann 1	12

Dell Giants
DELL, 1959

21	105
22	80
23	90
24-25	75
26	140
➥Carl Barks art	
27-28	75
29	90
30	75
31	90
32	65
33	85
34	65
35	95
36-37	80
38-39	85
40	60
41	85
42	70
43	115
44	85
45-46	55
47	60
48	125
➥1st Flintstones	
49	75
50	65
51-54	40
55	60

Detective Comics
DC, 1936

0	3
1	80000
2	18250
3	10800
4-5	6850
6-7	4450
8	6500
9-17	4350
18	5000
19	4150
20	6300
21	3250
22	3950
23-26	3250
27	225000
➥1st Batman	
27/2nd	9
28	25000
➥2nd Batman	
29	35000
30	7500
31	27500
➥Batman vs. Monk	
32	6000
33	50000
➥Batman origin	
34	7500
35	10000
36-37	6500
38	57500
➥1st Robin	
39	6000
40	6500
41	4000
42-45	3000
46-50	2000
51-57	1750
58	4750
➥1st Penguin	
59	2000
60	1750
61	1500
62	2250
63	1750
64	5000
➥1st Boy Commandos	
65	2250
66	4000
➥1st Two-Face	
67	2000
68-69	1750
70-71	1500
72-75	1250
76	1500
77-79	1000
80	1250
81-83	1000
84	900
85	1250
86-90	900
91	1000
92-98	800
99	950
100	1000
101	700
102	950
103-108	625
109	850
110-113	625
114	800
115-117	625
118	825
119	600
120	800
➥Penguin app.	
121	600
122	1225
123	600
124	800
125-127	600
128	800
129-130	600
131-136	525
137	675
138	925
➥Robotman origin	
139	500
140	4000
➥1st Riddler	
141	575
142	1250
143-148	575
149	675
150	550
151	600
152-155	525
156	625
157-160	500
161-167	525
168	3750
➥Joker origin	
169-170	500
171	700
172-176	500
177-179	400
180	450
181-186	400
187	425
188-189	400
190	600
191-192	400
193	450
194-199	400
200	575
201-202	400
203	450
204	400
205	575
206-210	400
211	450
212	400
213	525
214-224	375
225	4500
➥1st Manhunter	
226	1500
227-229	500
230	550
231	400
232	300
233	1250
➥1st Batwoman	
234	325
235	600
236	350
237-240	300
241-260	250
261-264	200
265	325
266	200
267	250
268-271	200
272	175
273	200
274-280	150
281-297	125
298	200
299-310	100
311	200
➥1st Catman	
312-326	100
327	225
➥New Bat symbol	
328	175
➥Alfred dies	
329-330	75
331	65
332	115
➥Joker	
333-340	60
341	75
342-352	60
353-358	75
359	350
➥1st Batgirl	
360-362	65
363	100
➥2nd Batgirl	
364	60
365	90
366-368	60
369	75
370	45
371	80
➥Batmobile	
372-376	50
377	65
378-380	50
381-386	40
387	75
388	50
389-390	35
391-393	25
394	35
395	125
➥N. Adams art	
396-397	35
398-399	30
400	175
➥1st Man-Bat	
401	30
402	55
403-404	35
405-407	30
408-410	40
411	30
➥1st Talia	
412-424	25
425-427	20
428-436	15
437	20
➥100-page issue	
438-445	28
➥100-page issue	
446	12
447-450	8
451-455	6
456-457	9
458-462	6
463	45
➥1st Calculator	
464	6
465-468	9
469-470	5
471-473	8
474-476	15
477-479	8
480	5
481	7
482	5
483	8
484	5
485-499	4
500	5
501-503	4
504	6
505-523	4
524	5
525-534	4
535	5
536-564	4
565-568	3
569-570	4
571	3
572	4
573-574	3
575	4
576-577	3
578-585	4
586-587	3
588-590	4
591-675	3
675/Variants	4
676	3
677-682	2
682/Variant	3
683-699	2
700/Both	4
701-718	2
719	3
720	4
721-722	3
723-740	2
741	3
742-746	2
747-749	3
750	5
751	12
752-774	3
775	4
776-799	3
800	4
801-816	3
817	12
818-839	3
1000000	4
1M/Variant	15
Ann 1	5
Ann 2	4
Ann 3-7	3
Ann 8	4
Ann 9	3
Ann 10	4

Devil Dinosaur
MARVEL, 1978

1	5
2-3	4
4	5
5	4
6-9	3

Devil Kids
HARVEY, 1962

1	150
2	75
3	50
4-5	25
6-10	20
11-17	15
18-20	10
21-30	8
31-40	5
41-60	4
61-79	3
80-107	2

Dirty Dozen
DELL, 1967

1	25

Doctor Solar, Man of the Atom
GOLD KEY, 1962

1	150
2	80
3	50
4	60
5	30
6-10	25
11-14	16
15	20
16-20	16
21-27	12
28-31	4

Doctor Strange
MARVEL, 1968

169	75
170-171	30
172-173	27
174	20
175	35
176-183	27

Doctor Strange
MARVEL, 1974

1	25
2	18
3-4	10
5-6	8
7	7
8-9	4
10	7
11	6
12-13	4
13/30¢	20
14	3
14/30¢	20
15	3
15/30¢	20
16	3
16/30¢	20
17	3
17/30¢	20
18-23	3
23/35¢	15
24	3
24/35¢	15
25	3
25/35¢	15
26-81	2
Ann 1	6
Special 1	3

Donald Duck
DELL, 1952

26	300
27-29	100
30-44	65
45	125
46	175
➥Barks "Secret"	
47-51	65
52	150

CBG Trendwatcher

Michael Tinnel, Autobot City Comics & Toys

January sales remained high after the holiday season, when I expected a drop in sales. Although I lost a couple of reserve-list customers, I gained twice as many new customers by word of mouth. January should be considered national "Dark Reign" month, with sellouts in all "Dark Reign" tie-ins and especially sellouts of Brian Michael Bendis' *Dark Avengers*. Bendis has taken this new group of Avengers to places we have only dreamed of. Also from Marvel were the sellouts of multiple printings of *Amazing Spider-Man* #583. While I didn't order the first print, I've had sellouts of the second and third. Sales have decreased on such titles as *Skaar: Son of the Hulk*, *She-Hulk*, and *Young X-Men*. Titles I believe have been overlooked by customers are *Dr. Doom and the Masters of Evil* and *X-Infernus*.

In better news, DC finally concluded *Final Crisis*, shipping the last two issues out within one month. Sales in these titles along with *Revelations*, *Secret Files*, and *Superman Beyond* were very good. Now, if DC could just get *Legion of Three Worlds* out in a timely manner. Other sellout issues were *Green Lantern*'s "Rage of the Red Lanterns Part 3" and all of the covers and one-shots of "Faces of Evil." Sales have been going up with more copies of the *Watchmen* trade paperback and should only increase with the movie coming out in early March. The one title from DC that sold poorly in January was *Black Lightning: Year One* #1.

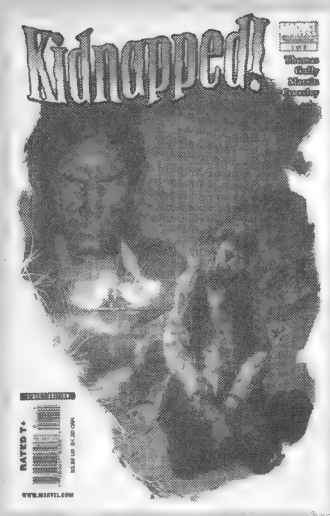
IDW has finally released the new *G.I. Joe* series by Chuck Dixon with sales just as high as IDW's *Transformers* line. With more and more people from the '80s returning to comics, I expect sales for this title to be extremely good. The same can't be said for IDW's *Locke and Key* Vol. 2. All the copies I purchased are still on the shelf.

Image has had rising sales. With Image guaranteeing ship dates in 2009, I hope it stays true to its word. If so, I believe sales will continue to rise.

In closing: Thank you, DC, for 50 great issues of *Legion of Super-Heroes*.

Key Sales:
Captain America #25 VF $20
Superman: Man of Tomorrow #1 VG $1.95
Amazing Spider-Girl #1 variant cover VG $5
Supergirl #6 variant cover VG $5
Hulk #1 (New Series) NM $10

Michael Tinnel *runs* ***Autobot City Comics & Toys*** *in* ***Benton, Ark.***
He can be reached at ***AutobotCityComics@yahoo.com*** *or (501) 778-4440.*



Marvel Illustrated: Kidnapped #1 (of 5)

Marvel

$3.99, color, 32 pgs.

Writer: Roy Thomas adapting Robert Louis Stevenson

Artist: Mario Gully, Jason Martin

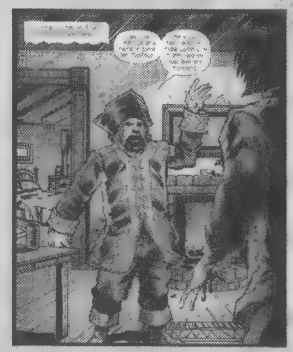
reviewed by **Maggie Thompson**

★★★

The gorgeous cover by Gerald Parel doesn't reflect the art for the interior — which, admittedly, faces a challenge few comics artists could meet. The original novel starts in 1751 in Scotland, so — beyond the usual tasks of storytelling in pictures, there's the job of costume, architecture, weaponry, and sailing vessels. When *Classics Illustrated* tackled it in 1948, Robert Webb's art was cluttered and his characters stiff. Today's interior pages are more dynamic but also unsatisfying.

Nevertheless, Roy Thomas is a skilled hand at adaptation, and he does a terrific job in memorably conveying the complex tale to a modern audience. High spot of #1: the staircase scene.

www.marvel.com



UNSLABBED Near Mint

Donald Duck
CONTINUED

53	65
54	125
➥Barks Forbid. Valley	
55-58	50
59-60	125
➥Barks "Ants"	
61-67	40
68	100
➥Barks art	
69-70	40
71-84	30
85-120	25
121-135	20
136-150	15
151-190	10
191-210	5
211-216	3
217	5
218-219	10
220-228	15
229-240	8
241-245	15
246	17
247-249	5
250	8
251-260	4
261-279	3
280-285	2
286	3
287-307	2

Doom Patrol
DC, 1964

86	135
87	70
88-90	50
91-98	40
99	60
100	75
101-120	25
121	45
➥Doom Patrol dies	
122-124	2

Doorway to Nightmare
DC, 1978

1	7
2-5	3

Dudley Do-Right
CHARLTON, 1970

1	45
2	18
3	12
4-7	10

Dynamo
TOWER, 1966

1	35
2-3	25
4	40

Eerie
WARREN, 1965

1	175
2	100
3	40
4-6	30
7-10	28
11-16	18
17	60
➥Scarce	
18-39	18
40	6
41-60	12
61-70	10
71-80	9
81	70
➥Frazetta cover	
82-100	9
101-139	8
YB 1970	36
YB 1971	25
YB 1972	18

UNSLABBED Near Mint

80 Page Giant Magazine
DC, 1964

1	295
2	150
3-5	125
7	150
8	265
➥Secret Origins	
9-11	125
12-15	80

Eternals
MARVEL, 1976

1	10
1/30¢	25
2	5
2/30¢	15
3-5	3
6-12	2
12/35¢	15
13	2
13/35¢	15
14	2
14/35¢	15
15	2
15/35¢	15
16	2
16/35¢	15
17-19	2
Ann 1	7

Eternal Warrior
VALIANT, 1992

1	4
1/GoldEmboss	25
1/Gold	10
2	3
3	2
4	5
5-7	2
8	3
9-21	1
22	2
23-25	1
26	4
27	1
27/VVSS	125
28-29	1
30-40	2
41-45	3
46-49	4
50	7
Special 1	4
YB 1-YB 2	5

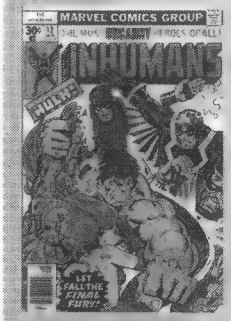
Famous First Edition
DC, 1974

F-4	15
➥Whiz #2	
F-5	13
➥Batman #1	
F-6	10
➥W. Woman #1	
F-7	12
➥All-Star #3	
F-8	9
➥Flash #1	
C-26	10
➥Action #1	
C-28	9
➥Detective #27	
C-30	10
➥Sensation #1	
C-61	9
➥Superman #1	

Fantastic Four
MARVEL, 1961

1	20000
➥1st Fantastic Four	
1/Golden	70
2	4500
➥1st Skrulls	
3	3000
4	3500
5	5000
➥1st Dr. Doom	
6	2000

RETROVIEW
The Inhumans #12 ★★½



Marvel
Aug 1977 • 17 pp.
Writer: Doug Moench
Pencils: Keith Pollard
Inks: Bob Wiacek
Cover: Al Milgrom

"A Berserker Called Hulk!"

While trying to warn Earth's leaders of the Kree's war plans, The Inhumans run afoul of The Incredible Hulk.

The Inhumans end their first title run on a down note. This standalone issue, featuring a battle with The Hulk, isn't bad; it's just a letdown from the promise of earlier issues.

One has to wonder if the bi-monthly schedule didn't hurt this series, as it took its time building the "War between the Three Galaxies" storyline. The letters page promises that story would be dealt with in the pages of *Captain Marvel*, but that's a Retroviews for another time.

© Marvel

Best CGC pkg. 9.6 — Then 30c NOW $3

UNSLABBED Near Mint

7	1250
8	1200
9-10	1150
11	1000
12	2700
➥Thing vs. Hulk	
13	600
14	500
15	700
16-19	500
20	600
21	450
22-23	250
24	240
25	550
26	600
➥Avengers app.	
27	300
28	500
➥X-Men app.	
29-31	260
32-34	250
35-40	165
41-43	110
44	85
45	325
➥1st Inhumans	
46	150
47	100
48	460
➥1st Silver Surfer	
49	350
50	400
51	150
52	300
➥1st Black Panther	
53	140
54	105
55	210
➥Thing vs. Surfer	
56	100
57	115
58	90
59	60
60	65
61	70
62-63	60
64	50
65	55
66	115
➥1st Warlock	
67	105
68-69	60
70	55
71	45
72	100
➥Silver Surfer app.	
73	80
74	85
75	55
76	45
77	50

UNSLABBED Near Mint

78	35
79	50
80-85	40
86	50
87	40
88-89	35
90-93	30
94	40
95-96	30
97-98	25
99	30
100	70
101-105	30
106	22
107	30
108	22
109-111	20
112	175
➥Thing vs. Hulk	
113	25
114	27
115	25
116	65
➥52 pages	
117-120	15
121	30
➥Galactus app.	
122	45
123	27
124-125	20
126	30
127	35
128	30
129	25
130-132	15
133-145	12
146	10
147	15
148-154	10
155	15
156-158	12
159-163	10
164	9
165	7
166	10
167	15
168-169	10
169/30¢	20
170	10
170/30¢	20
171	6
171/30¢	20
172	6
172/30¢	20
173	6
173/30¢	20
174-183	6
183/35¢	15
184	6
184/35¢	15
185	5
185/35¢	15

UNSLABBED Near Mint

186	5
186/35¢	15
187	5
187/35¢	15
188-200	5
➥Byrne script/art begins	
201-239	4
240-248	3
249	4
250	5
251	4
252-255	3
256	4
257-259	3
260	5
261	4
262-268	3
269	4
270	3
271	4
272	5
273-286	3
287-295	2
296	3
297-299	2
300	3
301-318	2
319	3
320-346	2
347-350	3
351-357	2
358	3
359-370	2
371	3
372-374	1
375	3
376-378	1
379-380	2
381	3
382	2
383-387	1
387/Variant	3
388-394	2
394/CS	3
395-398	2
398/Variant	3
399	2
399/Variant	3
400	4
401-415	2
416	4
500	45
500/CS	4
501	100
502	5
503-506	3
507	35
508	50
509-510	40
512-513	3
514-516	2

UNSLABBED Near Mint

517-526	3
527	7
➥Straczynski starts	
527/Variant	4
527/DirCut	5
527/Conv	7
528-535	3
536	10
537	7
538-560	3
Ann 1	900
Ann 2	500
Ann 3	175
Ann 4	90
Ann 5	60
Ann 6	40
Ann 7-8	18
Ann 9	10
Ann 10-11	8
Ann 12-14	5
Ann 15-27	3
Special 1	2
Ashcan 1	1

Fantastic Four
MARVEL, 1998

1	3
1/A	4
2-5	3
6-24	2
25	3
26-34	2
35	3
36-49	2
50-51	4
52	2
53	3
54	4
55-59	2
60	1
61-70	2
Ann 1998	5
Ann 1999	4
Ann 2001	3

Fantasy Masterpieces
MARVEL, 1966

1	75
2	35
3	30
4-8	18
9	30
➥Torch origin	
10	10
11	15

Fear
MARVEL, 1970

1	95
2	30
3-4	15

Inhumans star turn

© Marvel

Following the end of their first series, the Inhumans would return to guest-star status for several years. With the exception of a few specials, the denizens of Attilan wouldn't receive another title shot until 1998's well-received Marvel Knights series by Paul Jenkins and Jae Lee. That book won an Eisner Award, and the Inhumans have been seen just about regularly in a run of mini-series ever since. Now, Black Bolt and the royal family graduate to event status, taking center stage in Marvel's *War of Kings* crossover.

	UNSLABBED Near Mint
5	20
6-9	15
10	35
➥Man-Thing starts	
11	18
12	12
13-14	9
15-17	12
18	9
19	25
➥1st Howard Duck	
20	20
➥Morbius begins	
21	9
22	7
23	8
24	12
➥Blade app.	
25	8
26-29	7
30	12
31	7

Felix the Cat
DELL, 1948

1	315
2	145
3	100
4-5	85
6-10	70
11-20	60
21-30	85
31	45
32-33	75
34-35	45
36	75
37	225
38-40	75
41	60
42-51	55
52-61	48
Ann 1	200
Ann 2	165

Fightin' 5
CHARLTON, 1964

28	20
29-30	10
31-39	9
40	18
➥1st Peacemaker	
41	10
42-49	3

Fightin' Army
CHARLTON, 1956

16	24
17-20	18
21-30	15

	UNSLABBED Near Mint
31-40	12
41-50	10
51-75	8
76	10
➥Willy Schultz	
77-100	6

Fightin' Army
CONTINUED

101-120	5
121-172	4

Firestorm
DC, 1978

1	8
2	2
3	3
4-5	2

Firestorm Nuclear Man
DC, 1987

65-94	1
30-31	3
95-96	1
32	3
97-99	1
100	3
Ann 5	1

1st Issue Special
DC, 1975

1	7
2	5
3-5	4
7	5
8	15
➥Warlord	
9-12	4
13	5

Flaming Carrot Comics
AARDVARK-VANAHEIM, 1984

1	26
2	15
3	12
4	10
5-6	8
7	7
8-9	5
10-12	4
13-15	3
15/A-16	4
17-24	3
25	4
26-30/A	3
32	4

	UNSLABBED Near Mint
31	3
Ann 1	5

Flash
DC, 1959

105	6500
106	2000
107	1000
108	850
109	650
110	1500
➥1st Kid Flash	
111	450
112	600
➥1st Elong, Man	
113	550
114	275
115	350
116	250
117	300
118-120	250
121-122	200
123	1500
➥1st Earth-2	
124-128	150
129	325
➥GA Flash app.	
130	150
131-136	125
137	475
➥GA Flash app.	
138-140	125
141-142	150
143	125
144-150	100
151	80
152-153	65
154-158	60
159	75
160	90
➥Giant-size	
161-164	50
165	70
166-167	50
168	95
169	70
➥Origin of Flash	
170-174	50
175	175
➥Race w/Superman	
176-179	40
180	50
181-183	35
184	50
185-186	35
187	65
188-191	35
192-193	25
194	40
195	25
196	40
197-200	25

	UNSLABBED Near Mint
201-202	20
203	25
204	20
205	35
206	20
207-212	17
213	25
214	40
215	35
216-219	17
220-228	15
229	30
230-231	15
232	30
➥100-page issue	
233-237	10
238-245	7
246	12
247-262	7
263-273	4
274	5
275	7
276-288	4
289	5
290-299	3
300	5
301-304	3
305-306	4
307-349	3
350	7
Ann 1	400

Flash
DC, 1987

0	4
1	5
2-20	3
21-49	2
50	3
51-78	2
79	3
80	2
80/Variant	3
81-90	2
91	4
92	8
➥1st Impulse	
93	5
94-95	3
96-99	2
100	3
100/Variant	4
101-149	2
150	3
151-187	2
188	3
189-199	2
200	4
201-205	2
206-207	6
208	5
209	4

	UNSLABBED Near Mint
210	3
210/2nd	2
211	4
212-213	2
214-217	5
➥Identity Crisis ties	
218	4
219	9
➥Inf. Crisis tie	
220	6

	UNSLABBED Near Mint
221	5
222-223	4
224-227	3
1000000	3
Ann 1	5
Ann 2-4	2
Ann 5-9	3
Ann 10-11	4
Ann 12	3
Ann 13	4

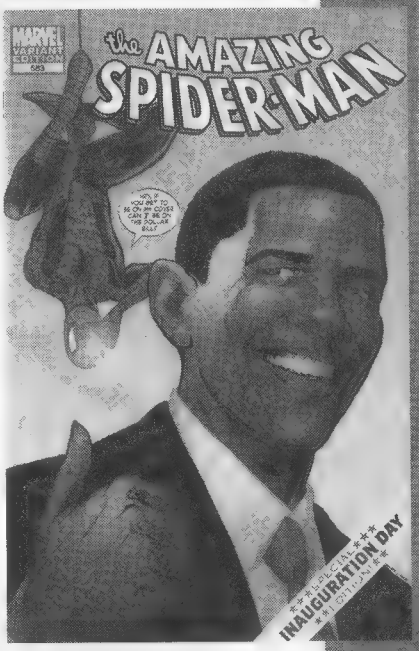
	UNSLABBED Near Mint
GS 1-2	5
Special 1	4
TV 1	4

Flash Comics
DC, 1940

1	70000
➥1st Flash, Hawkman	
2	8000
3	5500
4	4500
5	3500
6	5000
7	4500
8	3000
9-10	3250
11-20	2000
21-24	1600
25-40	1000
41-50	800
51-61	600
62	1000
➥Kubert Hawkman	
63-69	600
70-85	550
86	2250
➥1st Black Canary	
87	875
88-91	900

Haspel's Passing Grade

Amazing Spider-Man #583: Obama variants



Marvel has released *Amazing Spider-Man* #583 (Mar 09) so far in six variants. First, of course was the first printing regular cover, featuring Marvel characters and a Spider-Man figure lurking in the background. Released simultaneously was a first printing of a Barack Obama Inauguration variant, with Spider-Man suspended behind the newly elected president and an "Inauguration Day" label. Then, the inauguration variants began, with the second printing having a yellow background and a flopped image of Obama, the third printing featuring the second printing Obama with a bluish flag motif, the fourth featuring the third printing image without the bluish tint, and the fifth returning to the original Obama image with the Lincoln Memorial in the background. A set of the six sold Feb. 22 for $355.

But third-party certifications can boost that price. A Certified Guaranty Company-graded 9.8 copy of the first variant sold on eBay Feb. 8 for $279.95 plus $6.25 shipping; a 9.8 copy of the first variant sold on Feb. 12 for $221.50 plus $8 shipping; and a 9.8 copy of the regular cover sold for $228.50 plus $12.99 shipping on Feb. 11. While those are some of the highest figures, $200 for certified high-grade early variants seemed to be normal in February. ***CBG*** asked CGC President, Primary Grader, and Pedigree Expert Mark Haspel how many Obama-cover issues they've seen. "We are definitely getting a lot, and the market seems to be very hot," he said. "A lot of retailers didn't order enough, thousands are on eBay, and we've received more than 400 so far to certify."

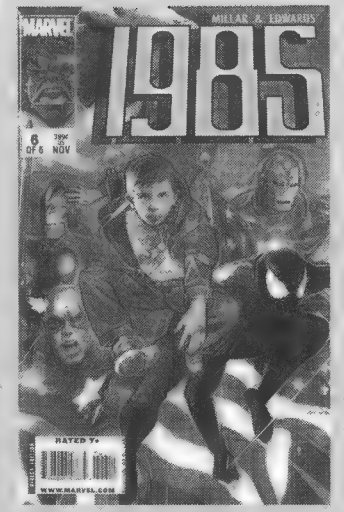
He said he saw a difference between sales activities on this issue and other high-activity comic books.

"With Obama, they don't have to like super-heroes to want to own the issue. Many people want it because of the president — and that exposes them to the idea of comic-book collecting. Many people selling the issue online are identifying it as 'Spider-Man Obama.' That's a smart move on their part, because those are the two identifications behind what they're selling."

With Obama himself described as a comic-book collector, did he send in a copy of his own for CGC grading? "If he did," Haspel said, "the graders will never know it." When comic books are logged in for grading, identification of the sender is in code so that graders do not know whose comic books they're handling. Haspel added, "Wouldn't that be nice? If he were shown one, I think he might be interested; he *does* collect Spider-Man and Conan."

Are the CGC graders seeing any common flaws in the issues? Many copies do have manufacturing flaws consisting of small spine splits at the top and bottom, according to Haspel, but he added that they are seeing copies *without* those flaws, so the splits, tiny or not, *are* considered a defect.

What could the furor over the issue mean for comics collectors? "I think it's great that Marvel did it," Haspel said. "It's really good for the industry." He added, "One dealer at the New York Comic Con said he got his economic bailout from Marvel, thanks to Obama. They're sold out everywhere; we were seeing copies selling out for $100 each in the last three weeks at shows. It looks as if I'm going to be seeing that book for the rest of my life."



Marvel 1985 #6
Marvel

$3.99, color, 32 pgs.
Writer: Mark Millar
Artist: Tommy Lee Edwards
reviewed by **Andrew Wahl**
★½

Now that it's done, *Marvel 1985* was a bit of a mess. Too goofy for reality, too real for escapism, this tale of Marvel heroes crossing over into the "real" world failed to connect on any level. Tonally, the book stumbled from touching character moments to embarrassing, fan-boy fantasy. (A deep knowledge of the Marvel universe will save us all!) Likewise, a potentially interesting plot notion about the first "real" mutant devolves into a showdown between the good comics geeks and the bad one. Mark Millar is doing fun stuff at Marvel right now (especially on *Fantastic Four*), but this was a disappointment.

The art didn't do the series any favors, either. Tommy Lee Edwards is a capable illustrator but he was miscast here. His "reality"-based style was short on reality and long on style, while his "1985" pages looked nothing like the Marvel comics of that era. A different art team — say someone like Alex Ross on the "real" world and an old pro like John Byrne handling "1985" — would have gone a long way toward making this mini-series more effective.

www.marvel.com

UNSLABBED Near Mint

Flash Comics
CONTINUED
92. 3000
➥1st solo Bl. Canary
93. 700
94-99. 1000
100-103. . . 2500
➥Scarce
104. 7000

Fly Man
ARCHIE, 1965
32. 32
33-34. 20
35-39. 16

Freddy vs. Jason vs. Ash
DC, 2007
1. 12
2. 6
3-4. 4

Freedom Fighters
DC, 1976
1. 12
2-3. 5
4-15. 4

Frontline Combat
E.C., 1951
1. 535
2. 340
3. 250
4-5. 200
6-10. 150
11-15. 120

Fury of Firestorm
DC, 1982
1. 6
2-10. 2
11-61. 1
61/A. 10
62-64. 1
Ann 1-4. 2

George of the Jungle
GOLD KEY, 1969
1. 35
2. 24

Ghost Rider
MARVEL, 1973
1. 130
2. 37
3-4. 25
5. 23
6-14. 15
15-16. 12
17-19. 10
17-19/30¢. . . 20
20. 10
21-23. 7
24-26. 8
24-26/35¢. . . 15
27-30. 7
31-49. 6
50. 12
51-68. 5
69-80. 4
81. 10

Ghost Rider
MARVEL, 1990
-1. 2
1. 4
2-6. 3
7-14. 2
15. 5
16-27. 2
28. 3
29-30. 2
31. 3
32-49. 2
50. 3
50/Variant. . . . 4
51-60. 2

UNSLABBED Near Mint

61. 3
62-92. 2
93. 3
Ann 1. 4
Ann 2. 3

Ghosts
DC, 1971
1. 100
2. 35
3-5. 17
6-10. 12
11-20. 10
21-30. 6
31-39. 5
40. 6
41-50. 5
51-70. 4
71-112. 3

Giant-Size Avengers
MARVEL, 1974
1. 30
2. 25
3-4. 20
5. 15

... Captain America
MARVEL
1. 20

... Captain Marvel
MARVEL
1. 16

... Chillers
MARVEL, 1974
1. 25
➥1st Lilith

... Chillers
MARVEL, 1975
1. 20
2-3. 15

... Conan
MARVEL, 1974
1. 16
2. 10
3. 7
4-5. 6

... Creatures
MARVEL, 1974
1. 25

... Daredevil
MARVEL, 1975
1. 15

... Defenders
MARVEL, 1974
1. 20
2-3. 10
4-5. 7

... Doc Savage
MARVEL, 1975
1. 10

... Doctor Strange
MARVEL, 1975
1. 15

... Dracula
MARVEL, 1974
2. 22
➥was GS Chillers
3-4. 15
5. 20
➥1st Marvel Byrne

... Fantastic Four
MARVEL, 1974
1. 20
2. 12
3. 10
4. 12
5-6. 10

RetroView
Mars
Reviewed by Andrew Wahl

With the rise of the direct market in the early 1980s, such new publishers as First Comics stepped up to offer titles with a noticeably different flavor from that of traditional superhero fare. One of those titles from that period was *Mars*, an early project from the talented team of Marc Hempel and Mark Wheatley. More metaphysical journey than straight science-fiction, featuring cartoony illustration and over-the-top coloring, *Mars* was unlike anything else on the stands at the time. Though a bit rough compared to later Hempel-Wheatley collaborations (most notably, *Breathtaker*), this challenging series is not without its rewards. A flawed but worthy experiment, *Mars* is a solid precursor to the graphic novels of today.

Mars ™ Marc Hempel, Mark Wheatley

COST TO OWN THE ORIGINALS IN NM: $13

UNSLABBED Near Mint

... Hulk
MARVEL, 1975
1. 23

... Hulk
MARVEL, 2006
1. 8

... Invaders
MARVEL, 1975
1. 15
➥G.A. Subby origin

... Iron Man
MARVEL, 1975
1. 17

... Kid Colt
MARVEL, 1975
1. 27
2-3. 20

... Man-Thing
MARVEL, 1974
1. 15
2. 9
3. 12
4. 10
5. 12

... Marvel Triple Action
MARVEL, 1975
1. 15
2. 12

... Master of Kung Fu
MARVEL, 1974
1. 17
2. 12
3-4. 10

... Power Man
MARVEL, 1975
1. 20

... Spider-Man
MARVEL, 1974
1. 35
2-3. 12
4. 45
➥Punisher app.
5. 12
6. 15

... Super-Heroes
MARVEL, 1974
1. 25

... Super-Stars
MARVEL, 1974
1. 20

UNSLABBED Near Mint

... Super-Villain Team-Up
MARVEL, 1975
1. 17
2. 10

... Thor
MARVEL, 1975
1. 20

... Werewolf By Night
MARVEL, 1974
2. 20
3-5. 15

... Wolverine
MARVEL, 2006
1. 5

... X-Men
MARVEL, 1975
1. 800
➥1st new X-Men
2. 80
3-4. 5

G.I. Combat
DC, 1957
44. 500
45. 300
46. 250
47. 225
48-50. 100
51-54. 85
55. 125
56-60. 85
61-66. 70
67. 125
➥1st Tank Killer
68. 400
69-86. 70
87. 300
➥1st Haunted Tank
88-100. 55
101-110. 45
111-113. 38
114. 75
➥Haunted Tank origin
115-120. 28
121-140. 22
141-145. 8
146-150. 10
151-160. 8
161-180. 7
181-200. 5
201-250. 4
251-288. 3

UNSLABBED Near Mint

G.I. Joe, A Real American Hero
MARVEL, 1982
1. 14
2. 8
3-9. 4
10. 6
11-13. 4
14. 5
15-18. 4
19. 6
20. 4
21. 15
➥Silent issue
22-55. 4
56. 5
57. 3
58. 4
59-151. 3
152-154. 7
155. 16
➥Low circulation
YB 1. 3
YB 2-4. 2
Special 1. . . . 20

Godzilla
MARVEL, 1977
1. 12
1/35¢. 15
2. 6
2/35¢. 15
3. 5
3/35¢. 15
4-5. 5
6-10. 4
11-24. 3

Gomer Pyle
GOLD KEY, 1966
1. 40
2-3. 25

Gorgo
CHARLTON, 1961
1. 200
2-3. 100
4. 75
5. 50
6-10. 40
11-16. 30
17-23. 20

Great Comics
GREAT COMICS, 1941
1. 500
2. 285
3. 660
➥Hitler story

UNSLABBED Near Mint

Green Arrow
DC, 1988
0. 3
1. 4
2-20. 2
21. 3
22-49. 2
50. 3
51-74. 2
75. 3
76-95. 2
96-99. 3
100. 7
101. 18
➥Death of O. Queen
102-124. 2
125. 4
126-136. 3
137. 4
1000000. 3
Ann 1-7. 4

Green Arrow
DC, 2001
1-2. 6
3-42. 3
43. 7
➥Speedy HIV
44. 4
45-49. 3
50. 4
51-75. 3

Green Lama
SPARK, 1944
1. 750
2. 475
3. 340
4-5. 240
6-8. 180

Green Lantern
DC, 1941
1. 37500
➥Grn Lantern origin
2. 7500
3. 5500
4. 4000
5. 2750
6. 2250
7-10. 2000
11-20. 1500
21-30. 1250
31-34. 1000
35-38. 1250

Green Lantern
DC, 1960
1. 4500
➥1st Guardians
2. 1000

Mars #1

★★1/2

© Marc Hempel, Mark Wheatley

First
Jan 1984 • 28 pp.
Writers: Mark Wheatley, Marc Hempel
Pencils and Inks: Wheatley, Hempel
Cover: Wheatley, Hempel

"Rebirth"

A terraforming team goes into hibernation for 10,000 years. Morgana Trace awakens to discover the rest of the crew missing.

Mark Wheatley and Marc Hempel rip at breakneck speed through the early years of brilliant paraplegic Morgana Trace's career, cramming several issues' worth of backstory into this debut. Likewise, several interesting SF concepts are hurriedly introduced, then left undeveloped. In both cases, the pacing makes it tough to connect with the story. As for the art, the duo's style is cartoony but serves the story well. Combined with the use of brilliant colors, *Mars* looked like nothing else from its time.

Buy copies Then $1 NOW $2

	UNSLABBED Near Mint
3	600
4-5	450
6	400
7-10	300
11-12	200
13	250
14-16	175
17-20	150
21-27	125
28-30	100
31-39	75
40	350
➥GA Lantern app.	
41-49	75
50-51	60
52	80
53-58	55
59	125
➥1st Guy Gardner	
60-75	50
76	375
➥Green Arrow starts	
77-78	75
79-84	60
85	50
86	60
➥Drug issue	
87	50
88	30
89	45
90-92	10
93-99	9
100	10
101	9
102-111	4
112	8
113-115	3
116	8
117-121	3
122	4
123	6
124-130	3
131-135	2
136-139	3
140	2
141	5
➥1st Omega Men	
142-144	3
145-149	2
150	5
151-173	2
174	3
175-178	2
179	3
180-193	2
194	3
195	4
196-205	2
Special 1-2	3

Green Lantern
DC, 1990

	UNSLABBED Near Mint
0	4
1	7
2	3
3-26	2
27-45	1
46	4
47	2
48-50	5
51	3
52-80	2
81	3
81/Variant	4
82-99	2
100/A	5
100/Autographed	4
100/B	3
101-149	2
150	4
151-174	2
175	4
176	8
177	4
178-181	2
1000000	3
Ann 1-9	4
Ann 1963	6
GS 1-2	5
GS 3	6
3D 1	5
3D 1/Ltd.	17

Green Lantern
DC, 2005

	UNSLABBED Near Mint
1	6
2	4
3-24	3
25	5
26-27	3

Grendel
COMICO, 1983

	UNSLABBED Near Mint
1	45
2	35
3	26

Grendel
COMICO 1986

	UNSLABBED Near Mint
1	5
2-5	4
6-15	3
16	4
17-32	3
33	4
34-39	3
40	4

Harbinger
VALIANT, 1992

	UNSLABBED Near Mint
0	6
0/Pink	65
1	30
2-3	8
4	11
5	10
6	9
7	7
8-10	4
11	2
12-28	1
29	2
30-34	1
35	2
36-38	1
39	3
40	4
41	5

Harvey
MARVEL, 1970

	UNSLABBED Near Mint
1	50
2	18
3	8
4-6	6

Haunt of Fear
E.C., 1950

	UNSLABBED Near Mint
1	2750
2-3	1000
4	750

Haunt of Fear
CONTINUED

	UNSLABBED Near Mint
5	550
6	425
7-9	400
10	375
11-13	300
14	450
15-18	300
19	375
20	300
21-28	250

Haunt of Horror
MARVEL, 1974

	UNSLABBED Near Mint
1	8
2	6
3-5	5

Hawkman
DC, 1964

	UNSLABBED Near Mint
1	475
2	200
3	75
4	200
➥1st Zatanna	
5-9	65
10-12	50
13-15	40
16-19	36
20-27	32

Herbie
ACG, 1964

	UNSLABBED Near Mint
1	95
2	60
3-5	48
6-7	40
8	50
9-10	38
11-23	30

House of Mystery
DC, 1951

	UNSLABBED Near Mint
1	2000
2	850
3	600
4-5	450
6-10	350
11-15	300
16-25	220
26-35	170
36-50	140
51-61	95
62	70
63	85
64	70
65	85
66-69	70
70	85
71-75	65
76	85
77-79	65
80-83	54
84-85	85
86-99	54
100	65
101-116	45
117-119	35
120	45
121-130	28
131-142	22
143	175
➥J'onn J'onzz starts	
144	75
145-155	50
156	75
➥1st Robby Reed	
157-159	50
160	90
➥1st S.A. Plastic Man	
161	35
162-173	32
174	50
175	45
176-177	24
178	45
➥N. Adams art	
179	60
➥1st Wrightson art	
180-181	25
182	18
183	25
184	18
185	30
186	75
➥Wrightson art	
187	20
188	30
189-190	20
191	25
192	20
193	25
194	30
195	45
➥Wrightson swamp man	
196-201	20
202-203	14
204	20
205-206	12
207	40
➥Wrightson art	
208	12
209-213	10
214-220	6
221	12
222-223	6
224	35
225-226	18
227	27
228-229	18
230-250	5
251-259	4
260-321	3

House of Secrets
DC, 1956

	UNSLABBED Near Mint
1	1500
2	550
3	450
4	350
5-7	200
8	230
9-12	200
13-15	125
16-20	110
21	85
22	80
23	100
➥1st Mark Merlin	
24-30	80
31-50	65
51-60	52
61	125
➥1st Eclipso	
62	60
63-65	50
66	65
➥Eclipso cover	
67	40
68-79	36
80	45
81	55
➥1st Abel	
82-84	20
85	32
86	20
87	45
➥Wrightson art	
88-91	40
92	450
➥1st Swamp Thing	
93-99	25
100	27
101-112	18
113-141	10
142-154	7

Howard the Duck
MARVEL, 1976

	UNSLABBED Near Mint
1	15
2	5
3	4
3/30¢	20
4	2
4/30¢	20
5-11	2
12	7
13	5
13/35¢	15
14-17	2
14-17/35¢	15
18-32	2
33	3
Ann 1	4

Hulk
MARVEL, 1978

	UNSLABBED Near Mint
➥Magazine	
10-21	7
22-27	5

Hulk
MARVEL, 1999

	UNSLABBED Near Mint
1	4
1/A	5
1/Gold	4
2-11	3

Hulk
MARVEL, 2008

	UNSLABBED Near Mint
1	6
2	4
3	3

Human Torch
MARVEL, 1940

	UNSLABBED Near Mint
1	32000
2	7400
3	4800
4	3400
5	4650
6-7	2100
8	3400
9	2100
10	2750
11-15	1850

Original Art

Collector's Bookstore and the dawn of cover re-creations

Today, a significant portion of the original-art market is devoted to cover re-creations or commissions by collectors' favorite artists. Today's re-creations owe a historical debt to the efforts of Hollywood's Collector's Bookstore in the late 1970s and early 1980s. Starting in 1978, the bookstore began supplementing its normal activity with Collector Showcase Auctions. Every month or so, a crude catalog would be produced with about 700 items — 30 to 40 of which would be original art.

Given the scarcity of Golden Age original art, the store began to solicit full-color cover re-creations or super-hero portraits by many of the artists who were still alive at that time. In the two dozen catalogs I own are featured paintings by Fred Ray (Superman, shown above), Wally Wood, George Evans (E.C. covers), Bill Ward (Torchy and Blackhawk), C.C. Beck (Marvel Family), Wayne Boring (Superman), Creig Flessel (Sandman), Alex Schomburg and Al Avison (Timely covers), Paul Reinman (Green Lantern), and Ed Ashe (Fox Comics).

Thanks to the efforts of Len Brown and Malcolm Willets at the store, these retired artists were able to earn additional income while producing the last art of their careers. For several like Beck and Flessel, re-creations became a second career, in spite of what seem today like modest prices. Many of the covers (with the exception of Schomburg's, which seem to have had a $2,000 minimum) went for $400 to $900.

— George Hagenauer

Mighty Avengers Vol. 2: Venom Bomb

Marvel

$19.99, color, 128 pgs.
Writer: Brian Michael Bendis
Artist: Mark Bagley
reviewed by **Kurt A. Krug**

★★★½

This has to be the best story in Brian Michael Bendis' *Avengers* run. His dialogue crackles. He's joined by artist Mark Bagley (in his last Marvel work), his *Ultimate Spider-Man* collaborator. Bagley is just as at home drawing The Avengers as he is Venom and Carnage, The Thing, and Doctor Doom. He does several pages of awesome-lookin' two-page double-spreads.

Doom is lost in time with Iron Man and The Sentry in the 1970s Marvel world. As an homage, this chapter is colored in a style similar to those long-ago days, has the "continued after next page" prompts, and includes the one-sentence advertisements of other Marvel Comics at the bottom of the page. Well done.

In the end, Doom is actually afraid of The Sentry after what he does to Marvel's premier baddie. How often have you seen Doom afraid? Read this and cherish one of the final stories of the Bendis-Bagley team — something you won't see at Marvel again soon.

Reprints *Mighty Avengers* #7-11

www.marvel.com
ISBN: 0785126414

UNSLABBED Near Mint

Human Torch
CONTINUED
16-20 1250
21-30 1025
31-38 850

Incredible Hulk
MARVEL, 1962
-1 2
1 13000
➥1st Hulk
2 3500
3 2000
4-5 1750
6 2250
102 150
103 100
104 75
105 70
106-112 50
113-115 40
116-121 35
122 55
➥Thing vs. Hulk
123-125 30
126-130 25
131 30
132 25
133 20
134-136 16
➥Harlan Ellison
➥1st Doc Samson
137-151 20
152 25
153-160 20
161 30
162 55
➥1st Wendigo
163-171 15
172 25
➥X-Men app
173-176 15
177-178 17
179 16
180 180
➥Wolverine cameo
181 750
➥1st Wolverine story
181/Ace 5
182 100
➥2nd Wolverine
183 12
184-190 10
191-198 8
198/30¢ 20
199 8
199/30¢ 20
200 11
200/30¢ 30
201 7
201/30¢ 20
202 7
202/30¢ 20
203-212 7
212/35¢ 15
213 7
213/35¢ 15
214 7
214/35¢ 15
215 7
215/35¢ 15
216 7
216/35¢ 15
217-218 7
219-240 5
241-249 4
250 7
251-285 3
286 4
287-295 3
296 5
297 4
298-299 3
300 4
301-319 3
320-323 2
324 5
325 3
326 4
327-328 3

UNSLABBED Near Mint

329 2
➥1st McFarlane
330-334 5
335 2
336-339 3
340 14
➥vs. Wolverine
341 4
342-349 2
350 5
➥1st Dale Keown
351-371 2
372 3
373-376 2
377-378 3
379-384 2
385 4
386 3
387-391 2
392 3
393 4
394 3
395-399 2
400 3
401-418 2
418/Variant 3
419-425 2
425/Variant 4
426-448 2
449 8
450 5
451-474 2
Ann 1 115
Ann 2 40
Ann 3-4 25
Ann 5 9
Ann 6 7
Ann 7 9
Ann 8 5
Ann 9 3
Ann 10 4
Ann 11-19 3
Ann 20 4
Ann '97-'98 3
Ashcan 1 1

Incredible Hulk
MARVEL, 1999
➥Cont'd from Hulk
12-20 3
21-24 2
25 3
26-33 2
34 13
➥Bruce Jones starts
35 6
36-38 5
39-41 4
42-46 3
47-49 2
50 5
51 4
52-54 3
55-63 2
64 3
65-66 2
67-72 3
73-74 2
75-76 4
77-82 3
83 5
83/2nd 4
84 3
84/2nd 4
85-91 3
92 25
93-99 3
100/Both 4
101-112 3
Ann 1999 5
Ann 2000 4
Ann 2001 3

Iron Fist
MARVEL, 1975
1 35
2 12
3 10
4 8
4/30¢ 20
5 8

RETROVIEW

Mars #2

★★½

First
Feb 1984
Writer: Mark Wheatley, Marc Hempel
Pencils and Inks: Wheatley, Hempel
Cover: Wheatley, Hempel

"Mars Attacks!" • 20 pp.

Morgana and Teezy — a mechanized, younger version of Morgana — explore the Martian terrain, meeting a strange creature named Fawn.

The pacing is still hurried but it doesn't hurt this fever dream of a story as much as it did the debut. The dream-like qualities of this issue take the series in a different direction from what readers might expect and suggest something might be going on inside Morgana's head.

"The Closet" • 8 pp.

A backup story, by Peter B. Gillis and Tom Sutton, introduces The Black Flame.

© Marc Hempel, Mark Wheatley

No CGC copies

Then $1 NOW $1

UNSLABBED Near Mint

5/30¢ 20
6 8
6/30¢ 20
7-13 8
13/35¢ 10
14 80
➥1st Sabretooth
14/35¢ 150
15 27
15/35¢ 75

Ironjaw
ATLAS-SEABOARD, 1975
1 9
2-3 6
4 8

Iron Man
MARVEL, 1968
1 365
2 75
3-4 60
5 55
6-7 50
8 40
9 90
10 42
11-12 35
13-17 27
18-20 25
21-30 20
31-40 15
41-42 12
43 35
➥1st Guardsman
44 12
45-46 15
47 35
➥Barry Smith art
48-50 12
51 17
52-53 10
54 16
55 110
➥1st Thanos
56-67 15
68-97 10
85-89/30¢ 20
98-99 8
99/35¢ 15
100 12
100/35¢ 18
101 7
101/35¢ 12
102 7
102/35¢ 12
103 7
103/35¢ 12
➥Alcoholism issue
104-129 7
130-149 5
150 7

UNSLABBED Near Mint

151-153 5
154 7
155-159 5
160 7
161-170 5
171-181 3
182 4
183-185 3
186 4
187-191 3
192 4
193-200 3
201-224 2
225-232/A 3
233-243 2
244 3
245-250 2
251-257 1
258-280 2
281-282 3
283-284 2
285-287 1
288 3
289 1
290 4
291-299 1
300 3
300/Variant 4
301-304 1
305-310 2
310/CS 3
311-316 2
317 3
318-324 2
325 3
326-332 2
Ann 1 27
Ann 2 20
Ann 3 10
Ann 4 4
Ann 5-10 3
Ann 11-13 2
Ann 14-15 3
Ashcan 1 2

Iron Man
MARVEL, 1996
1-1/A 3
2-11 2
12 4
13 3

Iron Man
MARVEL, 1998
1-1/A 4
2 2
2/Variant 3
3-12 2
13 3
13/Autographed 4
14-45 2
46 4

UNSLABBED Near Mint

47-49 2
50 3
51-66 2
67-83 3
84 8
85 5
86-89 3
Ann '98-'00 4
Ann 2001 3

Iron Man & Sub-Mariner
MARVEL, 1968
1 100

I Spy
GOLD KEY, 1966
1 55
2 40
3-6 33

Jamboree Comics
ROUND, 1946
1 70
2-3 35

Jingle Jangle Comics
EASTERN COLOR, 1943
1 225
2 200
3 175
4 150
5-6 125
7-9 100
10-12 80
13-15 75
16-18 60
19-25 50
26-29 45
30-35 40
36-39 35
40-42 30

JLA
DC, 1997
1 6
2-6 4
7-15 3
16-40 2
41 3
42-49 2
50 4
51-74 2
75 4
76-99 2
100 4
101-108 3
➥Post ID Crisis
109-114 2

UNSLABBED Near Mint

115 12
➥ID Crisis follow-up
116 5
117-125 3
1000000 2
Ann 1 6
Ann 2 5
Ann 3 4
GS 1-2 5
GS 3 6

JLA/ Avengers
MARVEL, 2003
1 7
3 6
3/2nd 7

Joe Palooka
HARVEY, 1945
1 240
2 160
3-4 90
5 135
➥Simon/Kirby issue
6-7 95
8-10 75
11-14 55
15 75
➥Humphrey origin
16-20 55
21-30 44
31-44 38
45-51 32
52-60 28
61 26
62 42
63-80 26
81-115 24
116-118 34

John Carter, Warlord of Mars
MARVEL, 1977
1 8
1/35¢ 15
2 4
2/35¢ 8
3-5 3
3-5/35¢ 8
6-28 3
Ann 1-3 2

Johnny Thunder
DC, 1973
1 12
2-3 8

Joker
DC, 1975
1 16

Mars #3

★★★

© Marc Hempel, Mark Wheatley

"Transformer" • 20 pp.

Morgana finds peril in a Martian city that may be run by a member of the missing terraforming team.

The surreal tone of the last issue carries over, allowing readers a chance to get their bearings. Morgana is developing into an attractive character with an interesting supporting cast. Wheatley and Hempel's art keeps getting stronger, with creative but clear layouts and striking use of color.

First
Mar 1984
Writers: Mark Wheatley, Marc Hempel
Pencils and Inks: Wheatley, Hempel
Cover: Wheatley, Hempel

"The Hellequin Ride!" • 8 pp.

The second installment of The Black Flame's nightmarish adventures by Peter B. Gillis and Tom Sutton.

No CGC copies

Then $1 NOW $1

UNSLABBED Near Mint
2 12
3-5 8
6-9 7

Jonah Hex
DC, 1977

1 28
2 10
3-5 7
6 6
7-8 7
9-10 5
11-20 4
21-92 3

Journey into Mystery
MARVEL, 1952

-1 2
1 3100
2 950
3-4 700
5 800
6-11 450
12-22 350
23-32 225
33 250
34-40 225
41-49 200
50 160
51-61 155
62 250
63-71 145
72 140
73 200
74-81 140
82 160
83 4500
➥1st Thor
83/Golden ... 60
84 725
85 450
86 400
87 600
88 250
89 300
90 150
91-92 130
93 160
94-96 130
97 325
98 120
99 105
100 115
101 150
102-108 75
109 90
110-111 75
112 210
➥Thor vs. Hulk
113-114 75
115 90

UNSLABBED Near Mint
116 75
117-125 70
503-521 2
Ann 1 150

Journey into Mystery
MARVEL, 1972

1 17
2-3 7
4-5 6
6-19 5

JSA
DC, 1999

1 5
2-36 3
37 4
38-49 3
50 4
51-57 3
58 4
59-66 3
67 7
➥Identity Crisis tie
68 5
69-70 4
71 3
72 4
73 5
➥Inf. Crisis tie
74 4
➥Inf. Crisis tie
75-87 3
Ann 1 5

Judomaster
CHARLTON, 1966

89 12
90-98 9

Jungle Action
MARVEL, 1972

1 15
2-4 7
5 35
➥Black Panther
6 12
7 8
8 15
9 7
10-16 6
17-21 5
21/30¢ 20
22 5
22/30¢ 20
23-24 5

Jungle Comics
FICTION HOUSE, 1940

1 4000
2 1500
3-4 1250
5 1500
6 650
7 600
8-10 545
11-15 475
16-20 425
21-25 370
26-30 340
31-35 290
36-40 250
41-50 215
51-60 200
61-70 180
71-80 165
81-90 150
91-97 140
98 210
99-100 140
101-110 130
111-130 125
131-150 115
151-163 100

Jungle Jim
STANDARD, 1949

11 60
12-15 40
16-20 35

Jungle Jim
DELL, 1954

3 30
4-9 25
10-19 20

Justice League
DC, 1987

1 6
2-3 3
3/Ltd. 10
4-6 2
Ann 1 3

Justice League America
DC, 1989

0-50 2
51-68 1
69 3
70-99 2
100 3
100/Variant ... 4
101-113 2
Ann 4-8 3
Ann 9 4
Ann 10 3
Special 1 2
Special 2 3
SP 1/Both. 2

Justice League of America
DC, 1960

1 5000
2 1250
3 1000
4 700
5 600
6-8 400
9 1000
➥JLA origin
10 400
11-15 250
16-20 225
21 350
➥Earth-2 visit
22 325
23-30 150
31 100
32-33 90
34-36 75
➥Supes vs. Cap. Mrv.
37-39 125
40-41 75
42-45 60
➥1st SA Sandman
46 110
➥JSA app.
47 95
48 140
➥Giant issue
49-52 60
53-54 55
55 115
56 100
➥JSA team-up
57-62 55
63-66 45
67 60
➥Giant
68 50
69-72 45
➥Giant
73-81 35
82 45
➥G.A. Batman app.
83-84 30
85 40
➥Giant
86-90 25
91 35
92 32
93 25
➥Giant
94 60
➥Sandman origin
95-99 20
100 65
101-106 20
107-108 25
109 20

UNSLABBED Near Mint
110-116 25
117-125 15
126-136 10
137 20
138-150 7
151-165 5
166-167 12
168 25
➥Mindwipe story
169-199 5
200 7
201-217 3
218 4
219 3
220 4
221-226 3
227 4
228-260 3
261 4
Ann 1 5
Ann 2-3 4

Kamandi Last Boy on Earth
DC, 1972

1 20
2 15
3 10
4-10 8
11-19 7
20-38 6
39-40 5
41-54 4
55-58 3
59 4

Kid Colt Outlaw
MARVEL, 1948

1 665
2 335
3-5 250
6-10 175
11 225
12-20 150
21-30 105
31-40 90
41-50 80
51-60 65
61-70 48
71-100 40
101-110 28
111-120 18
121-130 14
131-139 10
140-170 5
171-200 4
201-205 3
205/30¢ 20
206-219 3
219/35¢ 15
220 3
220/35¢ 15
221-229 3

Kid Eternity
QUALITY, 1946

1 560
2 290
3 250
4-5 175
6-10 135
11-18 105

Kingdom Come
DC, 1996

1-4 5

King Kong
GOLD KEY, 1968

1 12

Korak, Son of Tarzan
GOLD KEY, 1964

1 65
2-5 45
6-11 30
12-18 25
19-37 20
38-46 17
47-51 15
52-59 10

Kull and the Barbarians
MARVEL, 1975

1 16
2 4
3 5

Kull the Conqueror
MARVEL, 1971

1 20
2 12
3-4 8
5 7
6-10 5

Kull the Destroyer
MARVEL, 1973

11-16 2
16/30¢ 20
17-21 2
21/35¢ 15
22 2
22/35¢ 15
23 2
23/35¢ 15
24-29 2

Lancelot Link, Secret Chimp
GOLD KEY, 1971

1 30
2 17
3-8 10

Land of the Giants
GOLD KEY, 1968

1 30
2 18
3-5 15

Laurel and Hardy
DELL, 1962

-210 30
2-4 20

Leading Comics
DC, 1941

1 3500
2 1100
3 850
4-5 675
6-10 580
11-15 440
16-22 70
23 110
24-30 55
31-41 40

L.E.G.I.O.N.
DC, 1989

1 3
2-22 2
23 3
24-49 2
50 4
51-69 2
70 3
Ann 1 4
Ann 2-3 3
Ann 4-5 4

Legion
DC, 2001

1-24 3
25 4
26-38 3

Legionnaires
DC, 1993

0 2
1 3
2-49 2
50 4
51-64 2
65-80 3
1000000 4
Ann 1 5
Ann 2 4
Ann 3 3

Legion of Monsters
MARVEL

1 35

Legion of Super-Heroes
DC, 1973

1 15
2 8
3-4 7

Legion of Super-Heroes
DC, 1980

259 4
260-270 3
271-284 2
285 3
286-296 2
297 3
298-309 2
310 3
311-313 2
Ann 1 3
Ann 2-3 2

Legion of Super-Heroes
DC, 1984

1 5
2-5 4

Original Art

Comic book artists doing girlie cartoons

If the bewhiskered old man at left looks like the police chief in *Mickey Mouse*, it is because he is drawn by longtime Mouse artist Paul Murry. Murry took advantage of the fact that many comics publishers also published digest cartoon digests, so he worked in both fields. He was not alone. Flash co-creator Harry Lampert, Superman's Joe Shuster, Dave Berg, Jim Mooney, Sergio Aragonés, Stan Goldberg, Dan DeCarlo, Jack Cole, Bill Ward, and many others created panel cartoons for the men's digest market from the 1940s through the 1960s.

Unlike Golden Age art, a lot of originals of such cartoons still exist. The Harvey warehouse contained large quantities of panel cartoon art from its digests. While pre-1960 Timely Marvel art is scarce, virtually all of the *Humorama* panels survived — thousands of pieces of art. Whereas I've seen two Jack Cole comic-book originals in 40 years, I've seen several dozen of his panel cartoons, though his and Dan DeCarlo's work are now quite expensive.

The size varies by publisher. The Harvey art is small — about 4x7 inches up to 8x11. The *Humorama* art is bigger — most are 9x14 but range up to huge pieces done in conte crayon by Bill Ward. Artists often used pseudonyms, although their real names and addresses often appear on the back of the art.

*— **George Hagenauer** reports on the original art market for **CBG**. Write him at **yellowkd@merr.com**.*

New Avengers #48
Marvel

$2.99, color, 32 pgs.
Writer: Brian Michael Bendis
Artists: Billy Tan, Matt Banning
reviewed by **Kurt A. Krug**

★★½

The New Avengers is finally starting to feel like an "Avengers" series after *Secret Invasion* — especially since there are actually Avengers in it! What a concept! The Bucky version of Captain America joins, as do Mockingbird, Ms. Marvel, and (the real) Spider-Woman. Although Mockingbird — who died a stupid death — was resurrected in a clichéd, "comic booky" way, it's good she's back, along with some traditional Avengers.

Cage, Wolverine, Spider-Man, and Clint Barton remain, with Iron Fist as a reservist. Let's hope Brian Michael Bendis doesn't forget Echo, who slept with Clint prior to Mockingbird's "resurrection": plenty of story potential there.

Observation: Wolverine is spending so much time as an Avenger, when does he have time to be an X-Man? She-Hulk was a member of The Avengers during the time she was a member of The FF, but her appearance in the former was limited, unlike Wolvie's.

The art is crisp and dynamic. From the page in which Thor walks away from Tony Stark, to Spider-Woman's reaction to what's happened to her, let's hope Billy Tan and Matt Banning remain for a long time.

www.marvel.com

UNSLABBED Near Mint

Legion of Super-Heroes CONTINUED
6-36 . . . 2
37-38 . . . 5
39-44 . . . 2
45 . . . 3
46-63 . . . 2
Ann 1 . . . 3
Ann 2-3 . . . 2
Ann 4 . . . 3

Legion of Super-Heroes DC, 1989
0 . . . 2
1 . . . 3
2-37 . . . 2
38 . . . 3
39-49 . . . 2
50 . . . 4
51-53 . . . 2
54 . . . 3
55-99 . . . 2
100 . . . 6
101-108 . . . 2
109-123 . . . 3
1000000 . . . 4
Ann 1 . . . 5
Ann 2-6 . . . 4
Ann 7 . . . 3

Liberty Comics GREEN, 1945
5-9 . . . 125
10-15 . . . 90

Limited Collectors' Edition DC, 1973
C-20 . . . 32
➥Rudolph
C-21 . . . 16
C-22 . . . 14
C-23 . . . 16
C-24 . . . 26
➥Rudolph
C-25 . . . 28
➥Batman
C-27 . . . 16
C-29 . . . 10
C-31 . . . 15
C-32 . . . 10
C-33 . . . 16
C-34 . . . 12
C-35 . . . 10
C-36 . . . 16
C-37 . . . 20
➥Batman
C-38-C-39 . . . 10
C-40 . . . 12
C-41-C-43 . . . 10
C-44 . . . 12
C-45-C-47 . . . 10
C-48 . . . 12
C-49-C-50 . . . 10
C-51 . . . 12
C-52 . . . 10
C-57-C-59 . . . 14

Little Audrey HARVEY, 1945
25 . . . 125
26-29 . . . 75
30-40 . . . 50
41-53 . . . 40

Little Dot HARVEY, 1953
1 . . . 1250
2 . . . 500
3 . . . 400
4-5 . . . 325
6 . . . 400
7 . . . 200
8-10 . . . 125
11-20 . . . 100
21-30 . . . 60
31-40 . . . 45
41-50 . . . 25
51-60 . . . 20
61-80 . . . 15
81-100 . . . 10
101-141 . . . 7
142-145 . . . 10
146-164 . . . 5

Little Lulu DELL, 1948
1 . . . 600
2 . . . 300
3 . . . 225
4-5 . . . 200
6-10 . . . 165
11-20 . . . 125
21-30 . . . 105
31-38 . . . 90
39 . . . 125
40 . . . 90
41-50 . . . 70
51-60 . . . 60
61-70 . . . 55
71-80 . . . 45
81-90 . . . 40
91-99 . . . 35
100 . . . 50
101-120 . . . 30
121-140 . . . 28
141-160 . . . 25
161-164 . . . 20
➥...in Paris
165-166 . . . 70
➥Christmas Diary
167-180 . . . 20
181-200 . . . 15
201-220 . . . 9
221-240 . . . 6
241-250 . . . 4
251-257 . . . 3
258-259 . . . 12
260 . . . 325
➥Sold only in packs
261 . . . 45
➥Sold only in packs
262-265 . . . 12
➥Sold only in packs
266-268 . . . 15
➥Sold only in packs

Lobo DC, 1990
1 . . . 3
2-4 . . . 2

Lobo DC, 1993
0 . . . 3
1 . . . 4
2-10 . . . 3
11-55 . . . 2
56-64 . . . 3
1000000 . . . 4
Ann 1 . . . 5
Ann 2-Ann 3 . . . 4

Logan's Run MARVEL, 1977
1 . . . 5
2-5 . . . 2
6 . . . 4
6/35¢ . . . 15
7 . . . 2
7/35¢ . . . 5

Loki MARVEL, 2004
1 . . . 12
2 . . . 6
3-4 . . . 4

Lone Ranger DELL, 1948
1 . . . 660
2 . . . 360
3 . . . 265
4-5 . . . 230
6-7 . . . 195
8 . . . 275
➥Lone Ranger origin
9-10 . . . 195
11-20 . . . 138
21-30 . . . 100
31-40 . . . 75

RETROVIEW
Mars #4

★★½

"Dead Artists & Talking Dinosaurs" • 20 pp.

Morgana's quest brings her to a famous artist colony — but all is not as it seems.

Four issues in, and Hempel and Wheatley's visit to Mars continues to be disorienting. The story's mix of mystery, science, and metaphysics should be an intoxicating blend, but the execution is a little frantic. While disappointing, both premise and art continue to tantalize with promise.

"Faces in the Abyss!" • 8 pp.

Don Lomax fills in for regular penciller Tom Sutton on the Black Flame story, written by Peter B. Gillis.

First
Apr 1984
Writer: Marc Wheatley, Marc Hempel
Pencils and Ink: Wheatley, Hempel
Cover: Wheatley, Hempel

© Marc Hempel, Mark Wheatley

No CGC copies!
Then $1 NOW $1

UNSLABBED Near Mint

41-50 . . . 58
51-60 . . . 50
61-70 . . . 48
71-80 . . . 38
81-100 . . . 34
101-111 . . . 30
112 . . . 55
113-117 . . . 45
118 . . . 50
119-145 . . . 45

Lone Wolf and Cub FIRST, 1987
1 . . . 6
2-3 . . . 4
4-38 . . . 3
39 . . . 6
➥Giant-size
40 . . . 3
41-49 . . . 4

Love & Rockets FANTAGRAPHICS, 2001
1 . . . 6
2-9 . . . 4
10 . . . 6
11-15 . . . 5

Lucifer DC, 2000
1 . . . 4
2-49 . . . 3
50 . . . 4
51-74 . . . 3
75 . . . 4

Machine Man MARVEL, 1978
1 . . . 3
2-18 . . . 2
➥Alpha Flight app.
19 . . . 13
➥1st Jack O'Lantern

Mad E.C., 1952
1 . . . 5000
2 . . . 1250
3 . . . 725
4 . . . 700
5 . . . 1200
➥Low distribution
6-11 . . . 525
12-19 . . . 425
20-23 . . . 300
24 . . . 785
➥1st magazine issue
25 . . . 300
26-27 . . . 250
28-29 . . . 225
30 . . . 350
31 . . . 200
32 . . . 175
33 . . . 165
34-35 . . . 140
36-40 . . . 110
41-50 . . . 80
51-60 . . . 60
61-70 . . . 48
71-80 . . . 36
81-100 . . . 32
101-120 . . . 18
121 . . . 22
122 . . . 18
123-140 . . . 15
141-150 . . . 12
151-160 . . . 9
161-170 . . . 8
171-189 . . . 7
190-200 . . . 5
201-220 . . . 4
221-260 . . . 3
261-342 . . . 2
343-417 . . . 3
418-473 . . . 4

Magnus, Robot Fighter GOLD KEY, 1963
1 . . . 200
2-3 . . . 125
4-10 . . . 60
11-20 . . . 35
21-28 . . . 20
29-45 . . . 10
45/Whitman . . . 18
46 . . . 10

Magnus Robot Fighter VALIANT, 1991
0/card . . . 40
0/no card . . . 30
1 . . . 10
2 . . . 8
3-4 . . . 5
➥Flip-book w/Rai #1
5-6 . . . 6
7-8 . . . 4
9-10 . . . 3
11 . . . 6
12 . . . 20
➥1st Vallant Turok
13-16 . . . 3
17-21 . . . 2
21/Gold . . . 20
22-25 . . . 2
25/VVSS . . . 15
26-35 . . . 1
36 . . . 2
37-43 . . . 1
44 . . . 3
45-54 . . . 2
55-57 . . . 3
57/error . . . 10
58-60 . . . 3
61-62 . . . 4
63 . . . 5
64 . . . 12
YB 1 . . . 5

Man from U.N.C.L.E. GOLD KEY, 1965
1 . . . 150
2 . . . 75
3-5 . . . 50
6-20 . . . 35
21-22 . . . 25

Man-Thing MARVEL, 1974
1 . . . 30
2 . . . 14
3 . . . 10
4 . . . 8
5 . . . 10
6-10 . . . 5
11-22 . . . 3

M.A.R.S. Patrol Total War GOLD KEY, 1966
3 . . . 50
➥Was Total War
4-5 . . . 35
6-10 . . . 25

Marvel and DC Present MARVEL, 1982
1 . . . 12

Marvel Chillers MARVEL, 1975
1 . . . 12
2 . . . 7
3 . . . 10
4 . . . 7
4/30¢ . . . 20
5 . . . 7
5/30¢ . . . 20
6 . . . 5
6/30¢ . . . 20
7 . . . 5

Marvel Collectors' Item Classics MARVEL, 1966
1 . . . 125
2 . . . 70
3-4 . . . 45
5-6 . . . 30
7-10 . . . 15
11-20 . . . 12
21 . . . 15
22 . . . 17
23 . . . 20

Marvel Family FAWCETT, 1945
1 . . . 1100
2 . . . 525
3 . . . 425
4-5 . . . 315
6-10 . . . 265
11-20 . . . 200
21-30 . . . 165
31-40 . . . 135
41-70 . . . 100
71-81 . . . 85
82-89 . . . 75

Marvel Feature MARVEL, 1971
1 . . . 125
2 . . . 60
3 . . . 30
4 . . . 25
5-10 . . . 10
11 . . . 55
➥Thing vs. Hulk
12 . . . 35

Marvel Mystery Comics MARVEL, 1939
2 . . . 30000
3 . . . 15000
4 . . . 12500
5 . . . 22500
6-7 . . . 7500
8 . . . 10000
9 . . . 25000
10 . . . 8000
11 . . . 3800
12 . . . 4000
13 . . . 5000
14-17 . . . 2500
18 . . . 2250
19-20 . . . 2500
21 . . . 2000
22-25 . . . 1700

RETROVIEW

Mars #5

★★½

© Marc Hempel, Mark Wheatley

"The Whole Shebang" • 20 pp.

The missing members of the terra-forming crew finally turn up — but is that a *good* thing?

Alcoholism, sexual assault, and survival of the species are added to the already heavy themes of *Mars*. While this issue still offers little in the way of story *terra firma*, the conclusion at least offers hope that the series might be turning a corner.

First
May 1984
Writers: Mark Wheatley, Marc Hempel
Pencils and Inks: Wheatley, Hempel
Cover: Wheatley, Hempel

"Beyond the Night across the Day" • 8 pp.

Tom Sutton rejoins Peter B. Gillis, as The Black Flame shifts to the nightmare realm.

As CGC copies — Then $1 NOW $1

	UNSLABBED Near Mint
26-30	1475
31-41	1325
42-48	1125
49	1450
50	1125
51-67	1000
68-78	860
79	810
80	1275
81	975
82	2250
83	810
84	1250
85	810
86	890
87	785
88-91	950
92	2500

Marvel Premiere
MARVEL, 1972

1	35
2	12
3	30
➥Dr. Strange	
4	10
5-6	8
7	15
8	10
9	6
10	9
11-12	5
13	8
14	12
15	80
➥1st Iron Fist	
16	20
17-18	12
19-24	10
25	15
26	4

Marvel Premiere
CONTINUED

27	10
28	13
29	3
29/30¢	20
30	3
30/30¢	20
31	3
31/30¢	20
32-36	3
36/35¢	15
37	3
37/35¢	15
38	3
38/35¢	15
39-49	3
50	13

	UNSLABBED Near Mint
➥1st Alice Cooper	
51-56	3
57	5
58-61	3

Marvel Presents
MARVEL, 1975

1	11
2	5
3	10
4	4
4/30¢	20
5	4
5/30¢	20
6	4
6/30¢	20
7-12/35¢	4

Marvel Preview
MARVEL, 1975

1	15
2	60
➥Punisher origin	
3	10
➥Blade app.	
4	7
5-24	5

Marvel's Greatest Comics
MARVEL, 1969

➥Was Marvel Collector's Item Classics	
23-34	15
35-37	10
38-50	4
51-63	3

Marvel's Greatest Comics
CONTINUED

63/30¢	20
64	3
64/30¢	20
65-70	3
71	2
71/35¢	15
72	2
72/35¢	15
73	2
73/35¢	15
74-96	2

Marvel Spotlight
MARVEL, 1971

1	25
2	130

	UNSLABBED Near Mint
3-4	30
5	275
➥1st Ghost Rider	
6	45
7	35
8	25
9	30
10	35
11-12	22
13	12
14-15	10
16-19	7
20-21	5
22	6
23-24	5
25-27	3
27/30¢	20
28	10
28/30¢	18
29	9
29/30¢	15
30-31	3
32	50
➥1st Spider-Woman	
33	3

Marvel Super-Heroes
MARVEL, 1966

12	95
➥1st Captain Mar-vell; was Fant. M'pieces	
13	50
14	75
➥Reprints 1st Kirby	
15	42
16	25
17	30
18	40
➥1st Guardians	
19	20
20	35
21-27	12
28-30	10
31	20
32	6
33-38	5
39-45	4
46-57	3
57/30¢	20
58	3
58/30¢	20
59-65	3
65/35¢	15
66	3
66/35¢	15
67-80	3
81-105	2
Special 1	40

Marvel Super Heroes Secret Wars
MARVEL, 1984

1	4
2	2
3	3
4	4
5	3
6	4
7	3
8	15
➥1st black costume	
9-10	2
11	3
12	2

Marvel Super Special
MARVEL, 1977

1	85
➥Kiss	
2-3	8
4	30
➥Beatles	
5	55
➥Kiss	
6-9	7
10	6
11-15	5
16	7
17-41	4

Marvel Tales
MARVEL, 1964

1	175
2	85
3	45
4-5	30
6-9	25
10	30
11-16	25
17-21	20
22-32	15
33-44	12
45-66	10
66/30¢	20
67	10
67/30¢	20
68	10
68/30¢	20
69	10
69/30¢	20
70	10
70/30¢	20
71	10
72-80	7
80/35¢	18
81	7
81/35¢	15
82	7
82/35¢	15
83	7

April Comics Birthdays

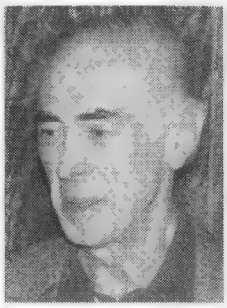
April 1
Sheldon Mayer (1917)
Bob Lappan (1951)
Mark Shainblum (1963)
James Robinson (1963)
Bill Oakley (1964)

April 2
James Vance (1953)
Mike Barreiro (1955)

April 3
Butch Burcham (1952)
Mark Nevelow (1957)

April 4
Joe Orlando (1927)
John Wooley (1949)
Bob Rozakis (1951)
Dave Johnson (1966)

April 5



Gil Kane-(1926)
Roger A. Brown (1957)
Ray Murtaugh (1960)
Arthur Adams (1963)

April 6
Mark Askwith (1956)

April 7
Jacques Boivin (1952)
Larry Nadolsky (1957)
Michael A. Martin (1964)

April 8
Michele Wolfman
Martin Powell (1959)

April 9
John Drury (1967)

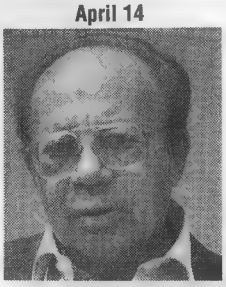
April 10
James D. Hudnall (1957)
Richard K. Taylor (1958)
Scott Hampton (1959)
Bill Marks (1962)
Robert Durham (1963)
Michael A. Delepine (1964)

April 11
Harry Eisenstein
Dale Messick (1906)
Mindy Eisman (1960)

April 12
Bruce H. Bolinger (1943)
Gary Martin (1956)
Toren Smith (1960)
Troy Nixey (1972)

April 13
Dennis Janke (1950)
Topper Helmers (1955)
Bill Staton (1959)

April 14



Shelly Moldoff (1920)
Dave Gibbons (1949)
Chuck Dixon (1954)
Gerhard (1959)

April 15
Geoff Blum
Tom Sutton (1937)
Mike Kanterovich (1961)
Daniel Presedo (1970)

April 16
Leonard Rifas (1951)
Kim DeMulder (1955)
Paul Rivoche (1959)
Steve Haynie (1964)

April 17
Earl Norem
Ben Dunn (1964)

April 18
Roger Salick (1952)
Dan Tyree (1960)

April 19
Jim Ivey (1925)
Sandra I.H. Wehner (1949)
Martha Thomases (1953)
Steve Schanes (1954)
Mark McKenna (1957)

April 20
John Ostrander (1949)
Steve Keeter (1956)
Dale W. Berry (1960)
Evan Dorkin (1965)
Mark A. Lester (1965)

April 21
Teri Wood (1965)

April 22
Steve Englehart (1947)
Larry Mahlstedt (1956)
Timothy Dzon (1965)

April 23
L. Lois Buhalis
Cynthy J. Wood (1953)
Dave Wilson (1959)

April 24
Howie Schneider (1930)
Al Vey (1955)
John MacLeod (1957)
Ralph Griffith (1960)
Randy Carpenter (1965)

April 25
Jerry Grandinetti (1925)
Johnny Craig (1926)
Peter Sanderson Jr. (1952)
Brian Thomas (1960)
Thomas A. Tenney (1965)

April 26

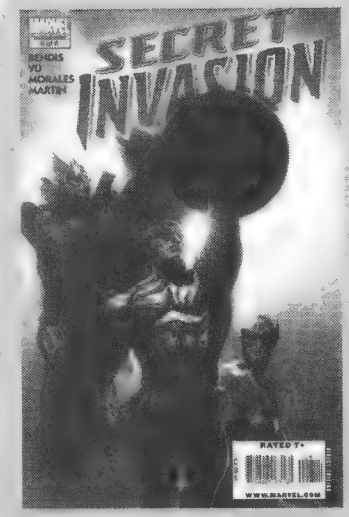
George Tuska (1916)
Kerry Gammill (1954)
Brad Foster (1955)

April 27
Barry Shapiro (1947)
Larry Nibert (1952)
Jan Mullaney (1953)
Faye Perozich (1963)

April 28
Dick Ayers (1924)
Will Murray (1953)
Greg Hyland (1969)

April 29
Michael Davis (1958)

April 30
William Overgard (1926)
Sal Trapani (1927)
Laura Ward (1954)
Nat Gertler (1965)



Secret Invasion #8
Marvel

$3.99, color, 40 pgs.
Writer: Brian Michael Bendis
Artist: Leinil Francis Yu
reviewed by **Andrew Wahl**
★★

Secret Invasion didn't work. Flat out. Didn't work. After years of setup and what seemed like a gazillion tie-in issues, this series — and especially this concluding issue — landed with a thud. Perhaps it would have read better, if someone had followed all the tie-ins. But, as a self-contained series, *Secret Invasion* didn't deliver.

From the get-go, this project never seemed to know what it wanted to be. B-movie, SF throwback? Claustrophobic, paranoid thriller? Over-the-top, super-hero spectacular? At times, Brian Michael Bendis tried out all of these approaches; the result was success at none. The confusion of tone made it tough to connect with the story. Plot threads that seemed full of promise (the Skrulls' "He loves you" religion, the return of Nick Fury, *etc.*) offered little in the way of payoff. And event fatigue undermined the effectiveness of the series' "shocking" final pages.

For my money, Brian Michael Bendis is the best writer working in comics today, but he never seemed at home at the helm of this epic. Here's hoping he'll return to the smaller, character-driven storytelling on which he made his reputation.

www.marvel.com

	UNSLABBED Near Mint
Marvel Tales CONTINUED	
83/35¢	15
84	7
84/35¢	15
85	7
86-122	5
123-136	4
137	7
138-144	5
145-183	4
184-191	2
192	3
193-286	2
286/CS	3
287-291	2
Marvel Team-Up MARVEL, 1972	
1	185
2	30
3	25
4	45
➥X-Men app.	
5	18
6-10	16
11	13
12	18
➥Werewolf app.	
13-20	13
21-31	8
32-44	5
44/30¢	20
45	5
45/30¢	20
46	5
46/30¢	20
47	4
47/30¢	20
48	4
48/30¢	20
49-52	4
53	15
➥X-Men app.	
54-58	4
58/35¢	15
59	4
59/35¢	15
60	4
60/35¢	15
61	4
61/35¢	15
62	4
62/35¢	15
63-65	4
66	7
➥Captain Britain app.	
67-94	4
95-99	3
100	6
101-136	3
137	4
138-143	3
144	4
145-150	3
Ann 1	30
Ann 2	6
Ann 3	4
Ann 4-6	3
Ann 7	2
Marvel Triple Action MARVEL, 1972	
1	20
2-5	12
6-29	8
29/30¢	20
30	5
30/30¢	20
31-36	5
36/35¢	15
37	5
37/35¢	15
38-47	5
GS 1-2	10
Marvel Two-In-One MARVEL, 1974	
1	55
2	15
3	10
4	7
5-6	8
7-10	5
11-15	3
15/30¢	30
16	3
16/30¢	30
17	3
17/30¢	30
18	3
18/30¢	30
19-25	3
26-28	2
28/35¢	20
29	2
29/35¢	20
30	2
30/35¢	20
31	2
31/35¢	20
32-50	2
51	3
52-53	2
54	4
55-99	2
100	3
Ann 1	4
Ann 2	15
➥Warlock dies	
Ann 3-4	2
Ann 5	3
Ann 6-7	2
Marvel Zombies MARVEL, 2006	
1	55
1/2nd	35
1/3rd	12
2	16
3	6
3/2nd	4
4-5	3
Marvel Zombies vs. Army of Darkness MARVEL, 2007	
1	5
1/2nd-5	3
Master of Kung Fu MARVEL, 1974	
17	15
18	7
19-20	6
21-31	5
32-39	4
39/30¢	20
40	3
40/30¢	20
41	3
41/30¢	20
42	3
42/30¢	20
43	3
43/30¢	20
44-99	3
53-57/35¢	15
100	4
101-124	2
125	3
Ann 1	20
Men in Black AIRCEL, 1990	
1	15
2	10
3	8
Metal Men DC, 1963	
1	500
2	225
3-5	150
6-10	80
11-20	55
21-26	45
27	80
➥Metal Men	
28-30	42
31-41	24
42-44	12
45-56	6
Mickey Mouse DELL, 1953	
28-30	40
31-35	30
36-40	25
41-50	20
51-60	16
61-70	15
71-80	14
81-100	12
101-120	11
121-140	10
141-160	8
161-180	7
181-200	6
201-203	5
204	8
205-206	5
207	20
208	50
209	20
210-214	7
215-218	10
219	12
220	4
221-240	3
241-256	2
Mickey Mouse and Friends GEMSTONE, 2003	
257-284	3
Micronauts MARVEL, 1979	
1	4
2-5	3
6-58	2
59	3
Ann 1	4
Ann 2	3
Special 1-5	2
Midnight Tales CHARLTON, 1972	
1	18
2	10
3-5	8
6-17	6
18	8
Mighty Comics ARCHIE, 1966	
40-50	15
Mighty Heroes DELL, 1967	
1	125
2-4	60
Mighty Samson GOLD KEY, 1964	
1	75
2-4	45
5-10	30
11-20	20
21-31	15
32	10
Military Comics COMIC MAGAZINES, 1941	
1	9000
2	2700
3	2150
4	1600
5	1375
6-7	1110
8-10	1000
11-12	875
13-15	760
16-20	650
21-22	560
23-43	465
Miracleman ECLIPSE, 1985	
1	10
2-4	8
4/Gold	15
5	8
5/Platinum	15
6-8	8
8/Gold	15
9-10	10
11-12	14
13	18
14	24
15	35
16	16
17	25
17/Gold	40
18	20
19-22	15
23	16
24	25
3D 1	10
3D 1/Gold	18
Mister Miracle DC, 1971	
1	50
2	25
3	20
4	25
5	30
6	22
7-8	20
9-14	15
15-16	12
17-18	10
19-25	7
Special 1	4
Moon Girl E.C., 1947	
1	765
2	400
3	325
4	300
5	665
6-8	325
9	450
10-11	365
12	460
More Fun Comics DC, 1936	
➥Was *New Fun*	
7-8	5600
9	6500
10	3250
11	2850
12-13	2450
14	12500
➥1st Dr. Occult	
15-16	5000
17	4500
18-20	2150
21-25	1950
26-29	1775
30-40	1625
41-45	1325
46-50	1200
51	5000
➥Spectre cameo	
52	54000
➥1st Spectre story	
53	35000
54	9700
55	12400
➥1st Dr. Fate	
56	4400
57-59	3100
59/15¢	4500
60	3100
61-64	2500
65-66	2660
67	6850
68-70	2100
71	5750
72	1725
73	12200
➥1st Aquaman, G.A.	
74	2450
75-80	1725
81-88	1150
89	1325
90-99	940
100	1060
101	7850
➥1st Superboy	
102	1375
103	1025
104-105	760
106-107	650
108-110	165
111-120	140
121-124	115
125	575
➥Superman cover	
126	115
127	225
Mouse Guard ARCHAIA STUDIOS PRESS, 2006	
1	90
2	25
3-6	10
Ms. Marvel MARVEL, 1977	
1	8
2-6	3
6/35¢	15
7	3
7/35¢	15
8	3
8/35¢	15
9	3
➥1st Mystique	
9/35¢	15
10	3
10/35¢	15
11-15	2
16	15
➥Mystique cameo	
17	8
18	40
➥1st Mystique	
19	3
20-23	2
Munsters GOLD KEY, 1965	
1	120
2	75
3-5	48
6-10	34
11-16	30

RETROVIEW

Mars #6
★★★

"Faith" • 20 pp.

The story shifts to religious man Milos, who becomes convinced he's the savior of Mars.

The series' disjointed flow makes it hard to connect with the extended cast, but give the creators credit for trying to develop them. This issue also features a stunning art sequence, with the usual brilliant color giving way to black, white, and gray. The most effective issue of *Mars* yet.

First
Jun 1984
Writer: Mark Wheatley, Marc Hempel
Pencils and Inks: Wheatley, Hempel
Cover: Wheatley, Hempel

"The War of Dreams" • 8 pp.

Peter B. Gillis and Tom Sutton's run-of-the-mill Black Flame completes his first adventure.

© Marc Hempel, Mark Wheatley

No CGC copies

Then $1 NOW $1

Mars #7

★★½

© Marc Hempel, Mark Wheatley

First
Jul 1984
Writers: Mark Wheatley, Marc Hempel
Pencils and Inks: Wheatley, Hempel
Cover: Wheatley, Hempel

"World War I" • 20 pp.

Morgana is reunited with Fawn, as crewmembers find a town full of odd, humanoid creatures.

Just when you think *Mars* couldn't get any stranger, it does. The first of a three-part arc, this issue introduces a town inhabited by strange creatures. Unfortunately, the event lacks emotional weight, because *Mars*' cast remains so underdeveloped. New paper stock gives the color even more pop.

"The Lover!" • 8 pp.

The Black Flame, Peter B. Gillis and Tom Sutton's boogeyman turned hero, returns for another bland adventure.

Then $1 NOW $1

UNSLABBED Near Mint

My Greatest Adventure
DC, 1955
1 1250
2 600
3-4 425
5-10 325
11-14 200
15-17 250
18 300
19 200
20-21 225
22-27 175
28 200
29-30 150
31-40 125
41-61 100
62-79 75
80 425
➥1st Doom Patrol
81-85 150

Mystery in Space
DC, 1951
1 3000
2 1250
3 900
4-5 700
6-10 600
11-15 400
16-25 320
26-40 235
41-52 195
53 1500
➥Adam Strange starts
54 425
55 250
56-60 175
61-71 125
72-74 100
75 225
76-80 100
81-86 75
87 175
➥Hawkman app.
88-90 90
➥Hawkman app.
91-93 50
94-103 40
104-110 30
111-117 5

Namora
TIMELY, 1948
1 2000
2-3 1200

Namor, the Sub-Mariner
MARVEL, 1990
1-5 2
6-36 1
37 2
38-49 1
50 2
50/Variant 3
51-62 2
Ann 1 3
Ann 2 2
Ann 3-4 3

New Adventure Comics
DC, 1937
12 3400
13 3200
14 2800
15-20 1975
21-22 1750
23-31 1475

New Avengers
MARVEL, 2005
0/Military 10
➥U.S. troops promo
1 7
1/Retailer ed. 70
➥Spider-Man cover
1/DirCut 5
1/Quesada 12
1/Finch 9
1/2nd 3
2 2
2/Hairsine 45
3 2
3/Wolverine 45
4 3
4/Cheung 15
4/DF 20
5 2
5/Granov 15
6 2
6/Hitch 15
7 8
7/Adams 25
8 3
8/Romita 20
9 3
9/Trimpe 15
10-33 3
34 5
35-37 6
38-44 4
Ann 1 4

New Book of Comics
DC, 1937
1 13000
2 6500

New Comics
DC, 1935
1 16000
2 10000
3-7 3000
8-11 2750

Not Brand Echh
MARVEL, 1967
1 45
2 18
3-5 15
6-8 10
➥Giant issues start
9-13 25

Nova
MARVEL, 1976
1 8
2 4
3-25 3
10-14/35¢ 15

Our Army at War
DC, 1952
1 1500
2 750
3-4 600
5-7 500
8-11 400
12 325
13 400
14 325
15-19 300
20 275
21-31 200
32-40 175
41-50 125
51-70 100
71-80 75
81 2500
➥1st Sgt. Rock
82 650
83 1800
➥1st Kubert Rock
84 300
85 350
86-87 300
88 325
89-90 300
91 700
➥1st all-Rock issue
92-100 175
101-112 125
113-118 150
119 125
120-121 80
122-125 75
126 100
127 75
128 275
➥Sgt. Rock Origin
129-133 75
134-137 60
138-150 50
151 350
➥1st Enemy Ace
152 50
153 140
➥2nd Enemy Ace
154 40
155 75
➥3rd Enemy Ace
156-157 40
158 60
159-163 40
164 80
➥Giant-sized
165-167 40
168 90
➥1st Unknown Soldier
169-176 30
177 50
178-181 30
182-183 40
184-185 30
186 40
187-189 30
190 40
191-198 25
199-202 20
203 35
➥Giant
204-215 20
216 55
➥Giant-sized
217-228 15
229 35
➥Giant-sized
230-234 15
235-240 25
241 15
242 20
243-253 15
254 18
255 15
256 18
257 15
258-271 10
272 15
273-301 10

Planet Comics
FICTION HOUSE, 1940
1 12500
2 5000
3 3250
4-7 2500
8-12 2000
13-14 1500
15 2700
16-18 1350
19-24 1225
25-30 1000
31-40 850
41-50 600
51-60 500
61-70 400
71-73 300

Plop!
DC, 1973
1 18
2-3 8
4-5 7
6-23 5
24 8

Popeye
DELL, 1948
1 250
2 150
3-5 125
6-10 100
11-20 75
21-30 60
31-50 50
51-69 40
70-80 30
81-92 25
93-100 20
101-120 15
121-138 10
139-149 7
150-155 5
156-157 10
158 35
159 30
162-167 10
168-171 18
Special 1 2

Power Man & Iron Fist
MARVEL, 1974
17 8
18-20 5
21-30 4
30/30¢ 20
31 4
31/30¢ 20
32 3
32/30¢ 20
33 3
33/30¢ 20
34 3
34/30¢ 20
35-44 3
44/35¢ 15
45 3
45/35¢ 15
46 3

Power Man & Iron Fist
CONTINUED
46/35¢ 15
47 3
47/35¢ 15
48 10
49-50 6
51-52 3
53-55 4
56 3
57 12
58-65 3
66 20
➥2nd Sabretooth
67-77 2
78 5
79-83 2
84 6
85-125 2
Ann 1 4

Primer
COMICO, 1982
1 5
2 55
➥1st Grendel
3-4 4
5 50
➥1st Sam Kieth art
6 5

Rangers Comics
FICTION HOUSE, 1941
1 2750
2 850
3 650
4-5 500
6-12 425
13-19 350
20-24 300
25-29 250
30-39 175
40-59 120
60-69 90

Rawhide Kid
MARVEL, 1955
1 800
2 350
3-5 185
6-10 140
11-16 110
17 400
➥Origin, Kirby art
18-21 95
22 90
23 200
➥Origin retold, Kirby
24-30 90
31-44 75
45 90
46 60
47-60 35
61-70 25
71-86 18
87-92 15
93-99 12
100 18
101-113 12
114-120 10
121-133 7
133/30¢ 20
134 7
134/30¢ 20
135-140 7
140/35¢ 15
141-151 6
Special 1 12

Richie Rich
HARVEY, 1960
1 3250
2 950
3 500
4-5 375
6-9 250
10 175
11-15 125
16-20 90
21-30 65
31-40 45
41-49 35
50-60 25
61-70 20
71-88 15
89-102 10
103-126 7
127-159 5
160-200 3
201-254 2

Rip Hunter... Time Master
DC, 1961
1 350
2 140
3 115
4-5 95
6-7 85
8-15 70
16-20 58

Flashbacks

Pre-Golden (and Golden) Ages ...

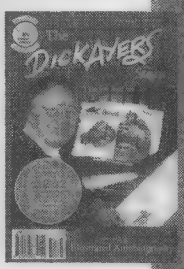
110 yrs APR 24 1899

Allen Saunders is born. He creates a comic strip called ***The Great Gusto***, which morphs into ***Big Chief Wahoo***, which becomes ***Steve Roper***. He also takes over writing ***Apple Mary***, which becomes ***Mary Worth***, and also ghosts scripting ***Kerry Drake***.

95 yrs APR 6 1914

George Besselo is born. When he chooses his line of work, he changes his last name to **Reeves** and performs in such films as *Gone with the Wind*. Later, he stars in ***The Adventures of Superman***.

85 yrs APR 28 1924



Artist **Dick Ayers** is born in Ossining, N.Y. His ***Radio Ray*** comic strip is published in the Army's *Radio Post* in 1942. His comic-book work begins in 1947 in ***Funnyman***, and he's worked in the industry for decades, including contributions to ME and Charlton. Today, the artist is best known for his vast output at Marvel, including ***The Fantastic Four***, ***The Incredible Hulk***, and ***Sgt. Fury***.

75 yrs APR 15 1934

The union of Dagwood and ***Blondie*** Bumstead is graced with offspring: "Baby Dumpling." Eventually, as the family ages and grows, the baby becomes better known as the boy Alexander and is played on screen by **Larry Simms**.

70 yrs APR 10 1939

Shinji Mizushima is born in Niigata, Japan. The artist, best known for his baseball manga of the 1970s, wins the Shogakukan Manga Award in 1974 and 1977 and has continued as an active manga artist in the years since.

70 yrs APRIL 1939

All-American Comics #1 (from, yes, All-American) provides readers with comic-book adventures of ***Hop Harrigan***, ***Toonerville Folks***, ***Mutt and Jeff***, ***Red, White and Blue***, ***Tippie***, ***Scribbly***, and many others.

Secret Invasion: Fantastic Four
Marvel

$14.99, color, 144 pgs.
Writers and artists: Various
reviewed by **Kurt A. Krug**

★★

Tom DeFalco inadvertently set the stage for 2008's *Secret Invasion* in 1991, when he took over *Fantastic Four*. His first story was a controversial retcon, stating that The Human Torch hadn't married Alicia Masters (The Thing's girlfriend), but really a Skrull named Lyja who had been masquerading as Alicia.

In *Secret Invasion: Fantastic Four*, Lyja returns for the first time in 12 years of mainstream continuity, confronting Johnny. What's disappointing is that her history with Johnny isn't recapped (but his history with other women is); their marriage isn't even mentioned. New readers who don't know the extent of their relationship are shortchanged.

They're also shortchanged, because, while this volume also reprints *Fantastic Four* #300, Johnny and Alicia's wedding issue, and *FF* #357 (where it's revealed Alicia is really Lyja), *FF* #358 (which retcons the wedding away and explains that Lyja replaced Alicia in *FF* #265) *isn't* reprinted — nor are subsequent issues spotlighting the Johnny-Lyja relationship. Since it isn't, this undermines the final product.

www.marvel.com
ISBN: 978-0785132479

UNPLAYED / UNSLABBED — Near Mint

Rip Hunter... Time Master
CONTINUED
21-25 48
26-29 40

Rocky and His Fiendish Friends
GOLD KEY, 1962
1 100
2-3 75
4-5 60

Ronin
DC, 1983
1 4
2-5 3
6 5

Roy Rogers Comics
DELL, 1948
1 600
2 275
3-5 200
6-10 140
11-20 105
21-30 90
31-40 75
41-50 55
51-60 45
61-80 35
81-100 30
101-145 25

Saga of the Swamp Thing
DC, 1982
1 3
2-19 2
20 15
➥Alan Moore starts
21 12
22-25 6
26-32 4
33 3
34 5
35-36 3
37 55
➥1st Hellblazer
38 15
39-40 9
41-45 4
Ann 1-3 3

Sandman
DC, 1989
1 25
2-3 12
4-7 4
8 15
➥1st Death
8/Ltd. 35
9-14 4
15-21 3
22 4
23-49 3
50 5
50/Gold 20
51-74 3
75 4
Book 1/2nd .. 20
Special 1 5

Savage Tales
MARVEL, 1971
1 150
2 32
3-4 20
5 12
6-11 10
12 8
Ann 1 25

Scooby Doo, Where Are You?
GOLD KEY, 1970
1 100
2-8 50
9-19 25
20-30 15

Scooby Doo, Where Are You?
CHARLTON, 1975
1 15
2 10
3-5 7
6-10 6
11 5

Scorpion
ATLAS-SEABOARD, 1975
1-2 16
3 10

Scream Comics
HUMOR, 1944
1 100
2 55
3-10 45
11-18 42
19 52

Scribbly
DC, 1948
1 900
2 550
3-5 430
6-10 325
11-15 265

Sea Devils
DC, 1961
1 500
2 300
3 200
4-5 125
6-13 75
14-20 50
21-35 35

Secret Origins
DC, 1961
Ann 1 400

Secret Origins
DC, 1973
1 18
2 8
3-4 7
5-7 6

Secret Origins
DC, 1986
1 5
2-50 2
Ann 1 3
Ann 2-3 2
GS 1 5
Special 1 2

Secret Six
DC, 1968
1 45
2 15
3-5 12
6 15
7 20

Secret Society of Super-Villains
DC, 1976
1 10
2-8 5
9-15 3

Sensation Comics
DC, 1942
1 27500
2 5200
3 2750
4 1850
5 1550
6 1400
7-10 1140
11-20 1075
21-30 840
31-34 610
35-40 560
41-50 495
51-60 455
61-67 395
68 500
➥1st Huntress
69-70 395
71-80 380
81 425
82-90 385
91-93 190
94 350
95-99 190
100-109 450

Sgt. Fury
MARVEL, 1963
1 1500
2 400
3-5 225
6-10 150
11-12 100
13 500
➥Cap. America app.
14-15 80
16-19 75
20-23 50
24 30
25-27 50
28-31 40
32-38 25
39-40 20
41-63 15
64-99 12
100 25
101 12
102 10
103-110 8
111-121 6
122-131 5
132-133 4
133/30¢ 20
134 4
134/30¢ 20
135-141 4
141-142/35¢ .. 15
143-151 4
152-167 3
Ann 1 125
Ann 2 55
Ann 3 30
Ann 4 22
Ann 5 10
Ann 6-7 9

Sgt. Rock
DC, 1977
302 25
➥Was *Our Army at War*
303-307 15
308-312 10
313-320 8
321-330 6
331-341 5
342-350 4
351-390 3
391-422 2
Ann 1-2 4
Ann 3-4 3

Shadow
DC, 1973
1 12
2-3 8
4 6
5 4
6 5
7-12 4

Shazam!
DC, 1973
1 20
2-7 10
8 20
9-17 10
18-35 7

Showcase
DC, 1956
1 3500
2-3 1000
4 27500
➥1st Silver Age Flash
5 1000
6 4000
7 2000
8 11500
➥2nd SA Flash
9 7500
10 3000
11-12 1750
13-14 4500
15 2000
16 1000
17 2750
➥1st Adam Strange
18 1200
19 1500
20 1000
21 500
22 5600
➥1st SA Grn. Lantern
23-24 1750
25-26 350
27 900
28-29 400
30 800
31-32 400
33 375
34 1250
35 700
36 525
37 700
38 400
39 350
40 300
41-42 150
43 450
44 100
45 325
46-47 100
48-52 80
53-54 100
55 275
➥Dr. Fate origin
56 125
57 225
58 150
59 125
60 225
➥Spectre origin
61 100
62 80
63 50
64 100
➥Spectre app.
65 50
66-72 30
73 85
➥1st Creeper
74 45
➥1st Anthro
75 75
➥1st Hawk & Dove
76-77 50
78 35
79-81 45
82-84 40
85-87 20
88-93 15
94 20
➥New Doom Patrol
95-96 8
97-103 6
104 5

Silly Symphonies
DELL, 1952
1 200
2 175
3-4 125
5-9 110

Silver Streak Comics
LEV GLEASON, 1939
1 11000
2 4000
3 3500
4 1750
5 2000
6 13500
7 8300
8 3200
9 1900
10 1500
11 1000
12-14 850
15-19 700
20-23 600

Silver Surfer
MARVEL, 1968
1 400
2 160
3 135
4 265
➥Surfer vs. Thor
5-6 75
7 90
8 95
9-10 60
11 65
12 50
13 70
14 125
➥Spider-Man app.
15-18 55

Solar, Man of the Atom
VALIANT, 1991
1 7
2-7 5
8-9 6
10 16
➥1st Eternal Warrior
11 5
12 4
13 2
14 4
15-16 2
17-32 1
33 2
34-41 1
42-50 2
51-56 3
57-58 4
59 5
60 10

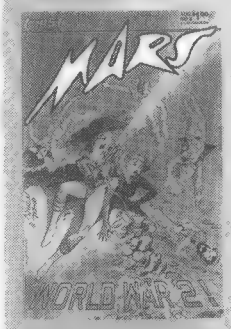
Spectre
DC, 1967
1 150
2 60
3-5 50
6-10 40

Spider-Man
MARVEL, 1990
-1 2
1-1/CS 5
1/Platinum ... 42
1/Silver. 5
2-8 3

RETROVIEW

Mars #8

★★½



"World War Two: Old-Timer's Disease" • 20 pp.

The crew falls prey to a Martian disease, but clues from an earlier mission may offer hope.

Flashbacks to an earlier Mars mission give clues to both this issue's dilemma and the larger story at which the series has been hinting. There's no question that there's a compelling tale buried *somewhere* in the confusion, but the series' execution doesn't do readers many favors.

"Riders to Heart's End!" • 8 pp.

Don Lomax returns, as The Black Flame ends its run. This by-the-book fantasy adventure wasn't a good fit for *Mars*.

© Marc Hempel, Mark Wheatley

First
Aug 1984
Writer: Marc Wheatley, Marc Hempel
Pencils and Inks: Wheatley, Hempel
Cover: Wheatley, Hempel

10 CGC copies

Then $1 NOW $1

Mars #9

★★★

© Marc Hempel, Mark Wheatley

"The Addiction"

It's a showdown, as Morgana's crew and their Martian allies face off against Milos' Army of God.

This is the first chapter of *Mars* with the feel of a "normal" SF comic, but it's a case of too little, too late. Without stronger investment in the characters — including the Martians on both sides of the conflict — this issue's Armageddon doesn't hit with the impact it should. Perhaps the fever dreams of the earlier issues would have been better spent on concrete world-building. Or maybe it just took several issues for a young Hempel and Wheatley to find their storytelling sea legs.

First
Sep 1984 • 28 pp.
Writers: Mark Wheatley, Marc Hempel
Pencils and Inks: Wheatley, Hempel
Cover: Wheatley, Hempel

Get copies

Then $1 NOW $1

	UNSLABBED Near Mint
9	6
10	4
11-12	3
13	5
14	3
15-25	2
26	4
27-46	2
46/CS	3
47-49	2
50	3
50/Variant	4
51-51/Variant	3
52-56	2
57-57/Variant	3
58-74	2
75	4
76-98/B	2
Ann '97-'98	3
GS 1	4
Holiday 1995	3

Star Spangled Comics
DC, 1941

1	4500
2	1800
3	1000
4-5	875
6	800
7	8000
➥1st Newsboy Legion	
8-10	1600
11-16	1175
17	1500
18-19	1000
20-30	850
31-40	525
41-50	425
51-60	400
61-64	375
65	1050
➥Robin stories start	
66-68	690
69	800
➥1st Tomahawk	
70	690
71-80	575
81-83	450
84	625
85-86	450
87	625
88-94	500
95-99	265
100	300
101-110	225
111-112	200
113	375
114	325
115-131	200

Star Spangled War Stories
DC, 1952

132 (1)	750
133 (2)	550
3	475
4-6	285
7-10	220
11-20	185
21-30	130
31-40	90
41-50	70
51-70	60
71-83	55
84	125
➥1st Mlle. Marie	
85-87	80
88-89	65
90	325
➥1st Dinosaur Island	
91	45
92	110
93	45
94-99	110
100	145
➥1st Sgt. Gorilla	
101-133	60
134	65
135-138	60
139	50
140-143	24
144	27
145	35
146-150	20
151	125
➥1st Unknown Soldier	
152-153	20
154	55
➥Unk. Soldier origin	
155	16
156-161	14
162-180	6
181-204	5

Star Trek
GOLD KEY, 1967

1	350
2	125
3	100
4	90
5-6	75
7	60
8-9	50
10	40
11-19	30
20/Both	45
21-23	30
23/Whitman	45
24	25
24-25/Whitman35	
26	25
26/Whitman	35
27	20
27/Whitman	30
28	20
29/Both	30
30-31	20
31-36/Whitman30	
37-38	20
38-39/Whitman30	
40	20
40/Whitman	30
41/Both	25
42-43	15
44-45/Both	25
46	15
46-48/Whitman25	
49-51	15
51/Whitman	25
52	15
52-55/Whitman25	
56	15
56-59/Whitman25	
60	12
60/Whitman	20
61	12

Star Wars
MARVEL, 1977

1	20
1/35¢	800
1/2nd	4
2	10
2/35¢	150
3	8
3/35¢	150
4	7
4/35¢	150
5-19	7
20-21	6
22-23	5
24-48	4
49	5
50-106	4
107	25
Ann 1	8
Ann 2-3	5

Strange Adventures
DC, 1950

1	2500
2	1150
3	850
4	800
5-6	650
7	625
8	550
9	1250
➥1st Captain Comet	
10	400
11	500
12	400
13	500
14	650
15	500
16	450
17	275
18-20	450
21-23	350
24	375
25	350
26-29	300
30	425
31-38	275
39	400
40-41	250
42	275
43	250
44	325
45-46	250
47	200
48	250
49	200
50	225
51	200
52-53	225
54	150
55	200
56-60	150
61-70	125
71-74	100
75	75
76-78	100
79	150
80-83	100
84	125
85-90	100
91	90
92-93	80
94	75
95	90
96	65
97	90
98	75
99	90
100	125
101	65
102-103	90
104-106	65
107	75
108-109	65
110	75
111	65
112	60
113	90
114	125
➥1st Star Hawkins	
115-116	60
117	550
➥1st Atomic Knights	
118	75
119	90
120	200
➥2nd Atomic Knights	
121-123	75
124	90
125-126	75
127	50
128	75
129	90
130-131	50
132	75
133-135	65
136-137	50
138	55
139-140	50
141	55
142-145	50
146	40
147-148	50
149	40
150-160	50
161-167	35
168	30
169	35
170	50
171-172	30
173	40
174	30
175	40
176-177	30
178	25
179	30
180	150
➥1st Animal Man	
181	25
182-183	30
184	60
185-186	25
187	20
188	25
189	30
190	100
191	20
192-193	25
194	20
195	35
196-197	25
198	20
199	30
200	25
201	40
202-204	20
205	125
➥Deadman begins	
206	60
➥Adams Deadman	
207	50
208-212	60
213	40
214	60
215	45
216	40
217-219	20
220	25
221-223	20
224-230	15
231-244	10

Strange Tales
MARVEL, 1951

1	2750
2	800
3-5	700
6-10	550
11-20	350
21-30	275
31-44	225
45-58	200
59	225
60	200
61	225
62-63	175
64	200
65-66	175
67-78	200
79	250
80	200
81-83	175
84	200
85-88	175
89	400
➥Kirby Fin Fang Foom	
90-92	175
93-96	150
97	350
➥Aunt May & Uncle Ben	
98-100	150
101	900
➥Human Torch starts	
102	425
➥Human Torch app.	
103-105	300
106	225
107	250
108-109	225
110	1250
➥1st Dr. Strange	
111	350
112-113	150
114	350
115	450
➥Dr. Strange origin	
116	125
117-118	100
119-123	125
124-125	75
126	90
127-129	75
130	90
131-134	75
135	125
➥1st S.H.I.E.L.D.	
136	75
137-147	50
148	75
➥Ancient One origin	
149-150	50
151	75
152-158	50
159	60
160-168	50
169	15
➥Series restarted	
170	10
171-177	7
178	15
➥Warlock origin	
179-181	10
182-185	3
185/30¢	20
186	3
186/30¢	20
187-188	3
Ann 1-2	350

Sub-Mariner
TIMELY, 1941

1	25000
2	7000
3	5000
4	4500
5	3500
6-11	2500
12-15	1500
16-20	1200
21-31	1000
32	1250
33-35	900
36-41	700
42	1000

Sub-Mariner
MARVEL, 1968

1	125
2	45
3-4	35
5	30
6-7	25
8	75
➥vs. The Thing	
9	30
10	25
11-13	20
14	50
➥Toro dies	
15-30	20
31-33	15
34	70
➥Hulk, Surfer app.	
35	35
➥Hulk, Surfer app.	
36-40	15
41-Special 1	10
Special 2	15

Sugar & Spike
DC, 1956

1	1700
2	700
3-5	500
6-10	350
11-20	250
21-30	150
31-40	125
41-50	75
51-60	55
61-80	50
81-98	35

Sun Girl
MARVEL, 1948

1	1000
2-3	675

Superboy
DC, 1949

1	7000
2	2000
3	1500
4-5	1000
6-10	800
11-15	600
16-20	450
21-30	350
31-38	275
39-50	225
51-60	175
61-67	125
68	500
➥1st Bizarro	
69-77	100
78	175
➥Mxyzptlk origin	
79	100

Flashbacks

More Golden Age — and Later ...

65 yrs APRIL 1944

Dell's ***Four Color*** #38, featuring **Roy Rogers**, is the first Western comic book with a photo cover.

60 yrs APR 14 1949

Artist-writer **Dave Gibbons** is born in England. While he comes to the attention of U.S. audiences in the early 1980s with contributions to ***Green Lantern***, he's worked for years earlier on such British projects as ***2000 AD***, ***Dan Dare***, and ***Doctor Who***. Did I mention ***Give Me Liberty***? And wasn't there some other ... Let me think. Oh, all right. Isn't it *neat* that his 60th birthday occurs just over a month after ***Watchmen*** opens?

60 yrs APR 20 1949

John Ostrander is born. The writer's earliest comics work appears from Chicago's First Comics, where he co-creates **GrimJack** with Timothy Truman. In the course of an ongoing active career, he contributes to the DC universe's Spectre, Oracle (with his late wife, **Kim Yale**), Justice League, and more, the Marvel universe's characters including X-Men, and the *Star Wars* comics universe for Dark Horse.

60 yrs APRIL 1949

It's a classic story created anonymously for the Disney Ducks comic-book universe: **Carl Barks** writes and draws Dell's ***Four Color*** #223: "Lost in the Andes."

55 yrs APR 12 1954

Who thinks there could be implications for the future? **Hiram and Lois Flagston** appear in newspapers for the first time — in **Mort Walker**'s ***Beetle Bailey*** comic strip. (Lois is Beetle's sister, by the way.)

Skitzy

Drawn & Quarterly

$19.95, b/w, 104 pgs.

Writer and artist: Don Freeman

reviewed by **Bernard C. Cormier** ★★★

Floyd W. Skitzafroid is a man with a double-life — literally.

Each morning, while he commutes to his depressing office job, Skitzafroid's body doubles itself. As a fitting contrast, his "second self" is a self-employed artist, spending his days painting models in a rented studio across town.

At the end of his day, the two halves rejoin to form the "true" Mr. Skitzafroid: half conformist businessman, half cultured artist. Like most people, he's complex.

Although it was originally self-published in 1955, *Skitzy* is like many modern animated television programs. On the surface, it could be easily underestimated as humorous entertainment everyone can enjoy but, in subtle ways, it's more of a satire aimed at adults.

It touches on the sad fact that most people spend almost all their lives working in jobs they couldn't care less about. Whereas they would desperately love to change careers, they become trapped by bills and other trappings. At best, their passions may become their hobbies.

Skitzy has text only in the form of captions. Each page is one large panel.

www.drawnandquarterly.com
ISBN 978-1-897299-58-6

UNSLABBED Near Mint

Superboy
CONTINUED
80. 150
➥Meets Supergirl
81-85 90
86. 200
➥Legion app.
87-88 90
89. 275
➥1st Mon-El
90-93 90
94-97 75
98. 100
99. 75
100. 175
➥Phtm Zone villains
101-120 60
121-128 50
129. 75
130-137 40
138. 55
➥Giant-sized
139-140 40
141-146 35
147. 50
➥Saturn Girl origin
148-155 25
156. 65
➥Giant-size
157-164 25
165. 50
➥Giant-size
166-168 25
169-173 20
174. 30
175-178 20
➥Giant-sized
179-181 15
182. 20
183-196 12
197. 20
➥Legion stories start
198-199 12
200. 15
201. 12
202. 30
203-204 12
205. 40
206-207 12
208. 15
209. 10
210. 15
211-212 10
213-221 7
222-230 5
Ann 1 175
SP 1 4

Superboy
DC, 1990
1-18 2
Special 1 3

Superboy
DC, 1994
0. 2
1. 3
2-24 2
25. 3
26-99 2
100. 3
1000000. 4
Ann 1-2 4
Ann 3 3
Ann 4 4

Superboy and the Legion of Super-Heroes
DC, 1977
231-250 5
251-258 4

Super Goof
GOLD KEY, 1965
1. 24
2-3 12
4-10 10
11-20 7
21-30 5
31-57 3
58-59 4

UNSLABBED Near Mint

60. 15
61. 70
62. 15
63. 3
64-66 5
67-69 8
70-74 15

Superman
DC, 1939
1. 160000
2. 16000
3. 9200
4. 6500
5. 6000
6-7 3500
8-10 2850
11-13 2200
14. 4500
➥U.S. flag cover
15. 2050
16-20 1650
21. 1500
22-23 1100
24. 1400
25. 1050
26. 1250
27-29 950
30. 1350
➥1st Mr Mxyzptlk
31-40 825
41-50 650
51-52 525
53. 1800
➥Superman origin
54-60 500
61. 1000
➥1st Kryptonite
62-70 475
71-75 450
76. 1100
➥Batman team-up
77-80 400
81-90 375
91-95 360
96-99 325
100. 1500
101-110 280
111-120 240
121-130 195
131-139 155
140. 175
➥1st Bizarro Jr.
141-145 115
146. 160
➥Superman origin
147. 135
148. 115
149. 125
➥Legion app.
150-161 68
162-180 58
181-186 55
187. 60
188-192 55
193. 60
194-198 55
199. 180
➥1st race with Flash
200. 60
201. 24
202. 30
203-211 24
212. 50
➥Superbabies
213-216 24
217. 30
218-221 20
222. 30
223-226 20
227. 30
228-231 20
232. 30
233. 40
➥Kryptonite destroyed
234-238 18
239. 30
➥Giant-sized
240-244 18
245. 22
246-251 18
252. 60

RETROVIEW

Mars #10

★★½

"No Rust (Just Reality)" • 20 pp.

Fawn seems intent on delivering Morgana to "God," but the duo takes a side trip outside reality instead.

Once again, the creators choose to follow a fairly grounded issue with *another* departure from reality. "Weird" can be good — and a lot of fun — in science fiction, but too *much* weird can quickly undermine a story. For its drama to work, this series needs a stricter framework of rules.

"Retreat from Fergusson" • 8 pp.

Introducing Dynamo Joe by Doug Rice and John Ostrander. A better back-up but still not nearly as fresh as *Mars*.

© Marc Hempel, Mark Wheatley

First
Nov 1984
Writer Mark Wheatley, Marc Hempel
Pencils and Inks Wheatley, Hempel
Cover Wheatley, Hempel

No CGC Copies

Then $1 Now $1

UNSLABBED Near Mint

➥100-page issue
253. 18
254. 22
255-264 9
265-271 8
272. 20
➥100-page issue
273-277 7
278. 17
➥100-page issue
279-283 5
284. 7
285-286 5
287-292 4
293-299 3
300. 11
301-350 3
351-399 2
400. 5
401-422 2
423. 5
Ann 1 600
Ann 2 325
Ann 3 210
Ann 4 180
Ann 5 105
Ann 6 90
Ann 7 62
Ann 8 46
Ann 9-10 5
Ann 11 4
Ann 12 3
Special 1-3 4

Superman
DC, 1987
0. 3
1-2 4
3-5 3
6-8 2
9. 4
10-49 2
50. 4
51-52 2
53. 3
54-72 2
73. 3
74. 4
75. 5
➥Death of Superman
75/CS 12
75/Platinum . . 40
76-77 3
78. 2
78/CS 3
79-82 2
82/Variant 4
83-99 2
100. 3
100/Variant . . . 4
101-122 2
123. 3

UNSLABBED Near Mint

123/Variant . . . 5
124-150 2
150/Variant . . . 4
151-170 2
171. 4
172-174 2
175. 4
176-190 2
190/A 4
191. 2
192. 3
193-199 2
200. 4
201. 8
202. 2
203. 6
204. 4
204/Sketch. . 250
204/DF Lee. . . 30
204/DF Azzarell25
205/Lee 4
205/Variants. . . 3
205/DF Turner 25
206-207 3
208. 5
209. 4
210-215 3
216. 5
➥Inf. Crisis tie
217. 7
➥OMAC app.
218. 5
219. 6
➥Sacrifice Pt. 1
219/Variant-226 3
650. 8
651-675 3
1000000. 4
1000000/Ltd. . 15
Ann 1 4
Ann 2-6 3
Ann 7 4
Ann 8-11 3
Ann 12 4
GS 1-2 5
GS 3. 6
Special 1 4
3D 1 5

Superman Adventures
DC, 1996
1-3 3
4-20 2
21. 4
22-66 2
Ann 1 4
Special 1 3

UNSLABBED Near Mint

Superman Family
DC, 1974
164. 35
➥100-page issue
165-169 13
➥100-page issue
170-177 11
178-180 5
181-200 4
201-222 3

Superman's Girl Friend Lois Lane
DC, 1958
1. 2600
2. 625
3. 415
4-5 300
6-10 220
11-18 125
19. 215
20. 125
21-29 86
30-50 48
51-67 34
68. 44
69. 34
70. 175
➥1st SA Catwoman
71. 105
➥Catwoman app.
72-73 15
74. 34
75-76 15
77. 24
78. 15
79-85 10
86. 16
87-94 10
95. 25
➥Giant-sized
96-103 8
104. 16
105-106 14
107-110 6
111. 10
112. 6
113. 14
114-120 6
121. 5
122-123 8
124-137 5
Ann 1 75
Ann 2 50

Superman's Pal Jimmy Olsen
DC, 1954
1. 4000

UNSLABBED Near Mint

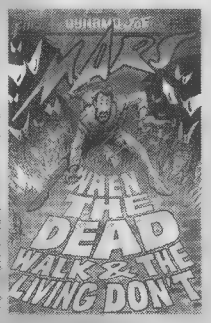
2. 1250
3. 675
4-5 475
6-10 335
11-20 235
21-30 150
31-40 100
41-50 75
51-56 50
57-70 30
71. 25
72-73 30
74-75 25
76. 30
77-88 25
89-90 20
91-94 16
95. 25
96-99 16
100. 25
101-103 12
104. 35
➥Weird Adventures
105-112 12
113. 25
➥Anti-Superman ish
114-119 12
120-126 10
127. 16
128-130 10
131-132 8
133. 10
134. 25
135-140 12
141-150 10
151. 8
152-163 7

Super-Team Family
DC, 1975
1. 12
2-4 6
5-10 4
11-15 3

Super-Villain Team-Up
MARVEL, 1975
1. 7
2. 5
3-5 4
5/30¢ 20
6. 3
6/30¢ 20
7. 3
7/30¢ 20
8-12 3
12/35¢ 15
13. 5
13/35¢ 15
14. 3

Mars #11

★★★½



© Marc Hempel, Mark Wheatley

First
Jan 1985
Writers: Mark Wheatley, Marc Hempel
Pencils and Inks: Wheatley, Hempel
Cover: Wheatley, Hempel

"When the Dead Walk ... and the Living Don't" • 20 pp.

Milos rises from the dead and Fawn's treachery is revealed.

After 10 issues of seemingly unconnected lunacy, plot threads start to come together. There's still no guarantee of a payoff, but, for the first time since very early in the series, there's a chance that *Mars* might make sense.

"The Key to Survival" • 8 pp.

Doug Rice and John Ostrander's manga-inspired Dynamo Joe shows more promise in its second installment.

36 CBG copies
Then $1 NOW $1

14/35¢ UNSLABBED Near Mint 15
15-17 3

Swamp Thing
DC, 1972
1 60
2 30
3-4 20
5-6 15
7 12
8-10 10
11-24 5

Swamp Thing
DC, 1986
46 4
47-49 3
50 4
51 3
52 4
53 5
➥Batman app.
54-81 3
82-83 2
84 5
➥Sandman app.
85-89 2
90 3
91-99 2
100 3
101-124 2
125 3
126-140 2
140/Platinum 6
141-149 2
150 3
151-158 2
159-171 3
Ann 4-5 4
Ann 6 3
Ann 7 4

Tales From the Crypt
E.C., 1950
20 775
21 900
22 700
23-25 520
26-30 400
31 460
32 300
33 675
➥Crypt Keeper origin
34-46 295

Tales of Asgard
MARVEL, 1968
1 30

Tales of Suspense
MARVEL, 1959
1 1400
2 540
3 475
4 450
5-10 325
11-20 240
21-32 150
33-38 135
39 3500
➥1st Iron Man
40 1100
41 650
42-45 325
➥1st Crim. Dynamo
46-47 210
48 265
➥1st red/gold armor
49 210
50 155
51 105
52 140
53 120
54-56 62
57 170
58-59 210
➥Cap stories start
60 120
61-62 82
63 180
➥Bucky origin
64 72
65-66 125
➥Red Skull origin
67-70 52
71-80 42
81-99 32

Tales of the Unexpected
DC, 1956
1 750
2 385
3 275
4-5 225
6-10 165
11-20 125
21-30 100
31-39 85
40 650
➥Space Ranger starts
41-42 275
43 450
➥Space Ranger cover
44-45 200
46-50 150
51-55 125
56-60 100
61-70 85
71-74 60
75-82 50
83-90 30
91-100 22
101-104 20
➥Becomes *Unexpected*

Tales to Astonish
MARVEL, 1959
1 2000
2 635
3-5 440
6-10 355
11-20 265
21-26 200
27 3600
➥1st Hank Pym
28-34 175
35 1900
➥1st Ant-Man
36 625
37-40 350
41-43 230
44 500
➥1st Wasp
45-48 150
49 250
➥1st Giant Man
50-56 95
57 125
➥Spider-Man app
58 95
59 150
➥Giant-Man vs. Hulk
60 175
➥Hulk stories start
61 75
62 90
➥1st Leader
63-65 75
66-69 70
70 100
➥Namor stories start
71-81 55
82 78
➥Iron Man app.
83-90 55
91 52
➥Silver Surfer app.
92-93 75
➥Silver Surfer app.
94-99 50
100 75
101 85

Tarzan
DELL, 1948
1 900
2 525
3-5 385
6-9 290
10 260
11 235
12-15 220
16-20 160
21-30 135
31-54 80
55-70 50
71-79 42
80-99 30
100 40
101-110 28
111-120 25
121-131 20

Tarzan
GOLD KEY, 1962
132-154 14
155 18
156-162 10
163-164 8
165 10
166-167 8
168 10
169-170 8
171 10
172-200 7
201-206 6

Tarzan
DC, 1972
207 17
208 10
209-210 6
211-229 4
230-235 8
236-258 3

Tarzan
MARVEL, 1977
1 3
1/35¢ 15
2 2
2/35¢ 15
3 2
3/35¢ 15
4 2
4/35¢ 15
5 2
5/35¢ 15
6-29 2
Ann 1 3
Ann 2-3 2

Teenage Mutant Ninja Turtles
MIRAGE, 1984
1 300
1/Counterfeit 2
2 28
2/Counterfeit 2
3-3/Misprint 15
4 12
5 4
6 3
7 5
8 4
9-10 3
11 4
12-15 3
16-62 2

Teen Titans
DC, 1966
1 260
2 100
3-5 40
6-10 32
11-17 28
18-22 33
23-25 18
26-30 12
31 20
➥Giant-sized
32-38 18
39-43 12
44-47 7
48 12
49 7
50 20
51-53 6

Teen Titans
DC, 1996
1 4
2-10 3
11 2
12 3
13-24 2
Ann 1 4
Ann 1999 5

Terry and the Pirates Comics
HARVEY, 1947
3 285
4 160
5 100
6-10 65
11-20 55
21-25 45
26-28 28

Thing
CHARLTON, 1952
1 735
2-4 585
5-9 540
10-14 390
15-17 295

Thing
MARVEL, 1983
1 6
2-10 2
11-13 1
14 2
15-36 1

30 Days of Night
IDEA & DESIGN WORKS, 2002
1 55
1/2nd 7
2 25
3 10
Ann 2004 5

Thor
MARVEL, 1966
126 125
127-140 45
141-160 32
161-164 25
165 40
➥Warlock app.
166 36
167 24
➥Galactus origin
168-169 36
➥Galactus origin
170-177 20
178-179 18
180 24
➥Thor vs. Mephisto
181 23
182-192 12
193 55
194-199 12
200 16
201-205 9
206-224 7
225 14
➥1st Firelord
226 7
227-260 5
260/35¢ 15
261 5
261/35¢ 15
262 5
262/35¢ 15
263 5
263/35¢ 15
264 5
264/35¢ 15
265-299 3
300 8
301-336 2
337 7
➥1st Beta Ray Bill
338 3
339 5
340 4

Flashbacks

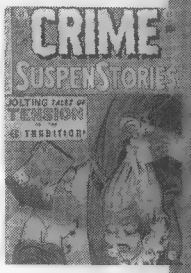
Before and During the Silver Age

55 yrs APR 14 1954

Writer **Chuck Dixon** is born. He enters the comics field with Comico's ***Evangeline*** and goes on to write for ***The Savage Sword of Conan*** before branching out to such characters as Eclipse's Airboy, Marvel's Alien Legion and Punisher, and DC's Batman before moving to CrossGen. Following CrossGen's bankruptcy, he resumes contributing projects to a number of publishers.

55 yrs APR 21 1954

E.C. owner and publisher **William M. Gaines** voluntarily appears before the U.S. Senate Subcommittee to Investigate Juvenile Delinquency. While he hopes to defend comics at a time of critical scrutiny, his testimony doesn't actually help.



55 yrs APR 26 1954

Writer-artist **Kerry Gammill** is born. His work includes stories for Marvel's Fallen Angels and Star Wars comics and DC's Superman and Teen Titans and monster concepts for film and TV.

55 yrs APRIL 1954

E.C. releases ***Three Dimensional E.C. Classics*** #1 at just about the time the 1950s 3-D craze is dying down. The issue features work by such artists as **George Evans**, **Graham Ingels**, and **Harvey Kurtzman**.

50 yrs APR10 1959

Watercolor artist **Scott Hampton** (brother of **Bo**) is born in North Carolina. Perhaps best known for his work on DC's ***Books of Magic***, he's produced such other projects as ***Silverheels***, ***Spookhouse***, and ***Simon Dark***.

50 yrs APR11 1959

Oscar Gonzalez Loyo is born. The comic-book artist is co-founder of Ka-Boom Estudio and wins an Eisner for his work on ***Simpsons Comics***.

50 yrs APR14 1959

Artist **Gerhard** is born in Canada. With #65 (Aug 84), he joins **Dave Sim**'s ***Cerebus*** project to provide backgrounds and other details and continues to contribute through #300, which wraps up the series in 2004.

50 yrs APR16 1959

Artist **Paul Rivoche** is born in Canada. He contributes to such publications as ***Andromeda***, ***Batman: Gotham Nights***, and ***Tom Strong's Terrific Tales***.

Solomon Kane #1-2
Dark Horse

$2.99 @, color, 32 pgs. @
Writer: Scott Allie
Artist: Mario Guevara
reviewed by **Kurt A. Krug**

★★★

Cover artist John Cassaday captures the essence of Solomon Kane, Robert E. Howard's nomadic Puritan adventurer. Kane is a somber, brooding man, and Cassaday gets it.

Scott Allie and Mario Guevara finish Howard's incomplete short story "The Castle of the Devil." In the Black Forest, Kane tells John Silent, an English mercenary and an ally, about cutting down a boy from the local baron's gibbet. Both men head to the baron's castle for a reckoning, getting more than they bargained for.

There's a cool scene in #2 in which the baron's wife tries to seduce Kane and he tells her to go and that she dishonors him with her presence. As she leaves in anger, he adds, "Milady." Allie has a strong grasp on Kane's character, making him the right one to finish Howard's story fragment. Guevara's art is the right fit for this series; it's dark and moody — just like Kane.

www.darkhorse.com

Thor
CONTINUED

	UNSLABBED Near Mint
341	3
342	4
343-348	2
349	3
350-373	2
374	3
375-400	2
401-410	1
411	3
412	2
413-431	1
432-433	2
434-449	1
450	3
451-473	1
474-475	2
475/Variant	3
476-481	2
482	3
483-499	2
500	3
501-502	2
Ann 2	65
Ann 3	12
Ann 4	10
Ann 5-7	7
Ann 8	6
Ann 9-12	4
Ann 13-19	3

Thor
MARVEL, 1998

1	5
1/A	20
1/B	5
1/C	6
1/D	8
1/E	5
2-2/A	3
3-11	2
12	3
12/DF	15
13-25	2
25/Gold	5
26-31	2
32	4
33-34	2
35	3
36-61	2
62-79	3
80	28
➥Avngrs Dissmbled	
81	5
➥Avngrs Dissmbled	
82-84	4
➥Avngrs Dissmbled	
85	3
Ann '99-'01	4

Thor
MARVEL, 2007

1	3
1/Variants	7
2	3
2/Dell Otto	5
3-6	3

Three Stooges
GOLD KEY, 1961

7	48
8-10	40
11-20	28
21-30	22
31-40	18
41-55	15

Thrilling Comics
BETTER, 1940

1	2000
2	800
3	650
4-10	500
11-18	425
19	500
➥1st Amer. Crusader	
20	425
21-30	350
31-40	310
41	700
➥Hitler cover	
42-52	270
53-70	225
71-80	90

THUNDER Agents
TOWER, 1965

1	140
2	75
3-5	55
6-8	42
9-10	35
11-15	38
16-19	22
20	15

Thunderbolts
MARVEL, 1997

-1	2
0	1
1	4
2-5	3
6-11	2
12	6
13-24	2
25	3
26-49	2
50	3
51-76	2
77-78	3
79-81	2
100	4
101-102	3
103	8
104-109	3
110	5
Ann '97	3

Tick
NEC, 1988

1	15
2	8
2/Variant	15
3	6
4-5	8
6-7	5
8-8/Variant	8
9-12	3
12/Ltd.	20
13	4
Special 1	50
Special 2	25

Tiger Girl
GOLD KEY, 1968

1	35

Tigerman
ATLAS-SEABOARD, 1975

1	9
2-3	8

Time Tunnel
GOLD KEY, 1967

1	40
2	35

Titans
DC, 1999

1	3
1/Autographed	16
2-24	3
25	4
26-50	3
Ann 1	4

Tomahawk
DC, 1950

1	850
2	400
3-5	290
6-10	195
11-20	125
21-27	100
28	110
29	130
➥Frazetta art	
30	90
31-40	70
41-50	56
51-56	45
57	85
➥Frazetta art	
58-60	40
61-80	32
81-90	25
91-100	15
101-110	10
111-120	8
121-132	6
133-140	5

Tom & Jerry Comics
DELL, 1949

60	50
61-65	40
66-70	36
71-80	28
81-90	24
91-100	18
101-110	14
111-120	12
121-130	9
131-150	7
151-170	6
171-190	5
191-200	4
201-230	3
231-300	2
301-327	1
328-329	5
330	20
331-341	7
342-344	15

Tomb of Darkness
MARVEL, 1974

9	20
➥Cont'd from Beware	
10-20	10
20/30¢	20
21	10
21/30¢	20
22-23	10

Tomb of Dracula
MARVEL, 1972

1	100
2-3	35
4	30
5-6	18
7	15
8-9	12
10	100
➥1st Blade	
11	10
12	12
13	35
➥Blade origin	
14	12
15-16	10
17	12
18	10
19	12
20-21	10
22-29	8
30	10
31-32	8
33-41	7
42-43	6
43/30¢	18
44	6
44/30¢	18
45	6
45/30¢	18
46	6
46/30¢	18
47	6
47/30¢	18
48-49	6
50	10
51-57	6
57/35¢	12
58	6
58/35¢	12
59	6
59/35¢	12
60	6
60/35¢	12
61-69	5
70	8

Tomb of Dracula
MARVEL, 2004

1-4	3

Tomb of Dracula
MARVEL, 1979

1	15
2-6	6

Tomb Raider: The Series
IMAGE, 1999

0	3
0/Dynamic	5
½-1/D	3
1/Holofoil	7
1/Another Unive	5
1/Tower Gold	6
1/Tower	5
2	3
2/Tower	5
2/Tower foil	7
3	3
3/Monster Mart	7
3/Gold Mart	125
4	3
4/Dynamic	4
4/Dynamic with	8
5	3
5/Dynamic	6
6-7	3
7/Museum	125
8-9	3
9/White	4
9/Dynamic	6
9/Dynamic blue	7
9/Sketch	10
10	3
10/Gold foil	12
10/Red foil	10
11	3
11/Graham	7
12	3
12/Graham	8
13-15	3
15/Dynamic	10
16-46	3
47	4
47/Variant	3
48	4
48/Variant-50	3
Ashcan 1	5

Top 10
DC, 1999

1	5
1/Variant	6
2-12	3

Top-Notch Comics
M.L.J., 1939

1	3500
2	1500
3	1000
4	825
5	900
6-8	650
9	3000
➥1st Black Hood	
10	1000
➥2nd Black Hood	
11-15	625
16-20	550
21-30	425
31-45	250

Tower of Shadows
MARVEL, 1969

1	55
2-5	25
6-8	15
9	8
Special 1	22

Transformers
MARVEL, 1984

1	10
2-3	5
4-69	3
70-76	5
77-79	10
80	18

Trigger Twins
DC, 1973

1	18

Trouble
MARVEL, 2003

1-5	3

True 3-D
HARVEY, 1953

1-2	30

Truth: Red, White & Black
MARVEL, 2003

1	5
2-7	4

Turok, Son of Stone
DELL, 1956

3	155
4-5	125
6-7	110
7/15¢	135
8-10	110
11-20	75
21-30	48
31-40	38
41-50	28
51-60	22
61-70	15

PRICE GUIDE KEY: OTHER GRADES

Unslabbed (loose) Very Fine/Near Mint is **5/6 (83%)** of the unslabbed NM price above
Very Fine (VF) is **2/3 (67%)** of NM
Fine (F) is **1/3 (33%)** of NM
Very Good (VG) is **1/5 (20%)** of NM
Good (G) is **1/8 (12.5%)** of NM

RETROVIEW

Mars #12

★★★

First
Mar 1984
Writer: Mark Wheatley, Marc Hempel
Pencils and Inks: Wheatley, Hempel
Cover: Wheatley, Hempel

"Circuit Death" • 20 pp.

Secrets are revealed, with the fate of Morgana, the terraforming crew, and Mars itself on the line.

Another strong issue, although a bit rushed, as cancellation forced Hempel and Wheatley to show all their cards at once. *Mars* makes a lot more sense after these big reveals, but, ultimately, that payoff doesn't excuse the pacing problems and lack of character development that plagued earlier issues.

"Escape Velocity" • 8 pp.

A final taste of Dynamo Joe doesn't offer much to go on.

© Marc Hempel, Mark Wheatley

CBG copies
Then $1 NOW $1

Life after Mars

© Marc Hempel, Mark Wheatley

According to an editorial in its final issue, *Mars* — originally planned as an ongoing series — fell prey to poor sales. By editor Mike Gold's own admission, the series had "a lot of *uncommercial* aspects." But the book proved to be a solid launching pad for the comics careers of creators Marc Hempel and Mark Wheatley. The duo would go on to collaborate on several projects, including *Johnny Quest, Blood of the Innocent*, and *Tarzan the Warrior*, as well as award-winning solo work. The future wasn't quite as kind to Morgana, as *Mars* was relegated to quarter boxes for several decades. That changed in 2005, when *Mars* finally received a collected edition thanks to IDW Publishing.

UNSLABBED Near Mint
71-90 10
91-110 8
111-130 6
GS 1 100

TV Stars
MARVEL, 1978

1 15
2-4 7

Twilight Experiment
DC, 2005

1-6 3

Twilight Zone
GOLD KEY, 1962

1 90
2 55
3 42
4-10 35
11-20 30
21-27 16
28-30 10
31-40 8
41-51 6
52-70 5
71-92 4

Two-Fisted Tales
E.C., 1950

18 700
19 500
20 325
21-22 260
23-25 210
26-30 160
31-35 130
36-41 115
Ann 1 550
Ann 2 400

Two-Gun Kid
MARVEL, 1948

1 660
2 300
3-4 220
5 200
6-10 165
11-12 125
13-20 90
21-30 80
31-44 60
45-46 55
47 45
48 50
49-50 40
51 50
52 40
53-54 20
55 40
56 20
57 40
58-59 20
60 30
➥Two-Gun Kid origin
61-80 12
81-92 8
93-129 4
129/30¢ 20
130 4
130/30¢ 20
131 4
131/30¢ 20
132-136 4

2001, A Space Odyssey
MARVEL, 1976

1-7 5
7/35¢ 20
8 12
8/35¢-10/35¢ .. 5
GS 1 12

Ultimate Fantastic Four
MARVEL, 2004

1 5
2 4
3 3
4 2
5 3
6 2
7 3
8 4
9-13 2
13/Sketch 6
14-18 2
19 5
20 4
21 6
21/Variant 8
22 16
23 7
24-37 3
Ann 1-Ann 2 ... 4
Book 1 13

Ultimate Iron Man
MARVEL, 2005

1/Kubert 5
1/Hitch 4
1/Sketch 6
2-5 3

Ultimate Nightmare
MARVEL, 2004

1 3
2-5 2

Ultimates
MARVEL, 2002

1 7
1/DF Millar ... 20
1/DF Quesada. 25
2 9
3 6
4 10
5 8
6 7
7 6
8 5
9 6
10 4
11 3
12 2
13 4
13/DF Millar .. 20

Ultimate Secret
MARVEL, 2005

1-4 3

Ultimate Spider-Man
MARVEL, 2000

½ 8
½/A 18
1 65
1/White 375
1/Dynamic .. 175
1/Kay-Bee 4
1/FCBD 3
1/Checkers 7
1/Payless 6
1/Target 175
3 16
4 8
5 55
6 9
6/Niagara 35
7 9
8 8
8/Payless-10 .. 6
11 5
12 4
13 5
14 4
15 5
16-21 3
22 4
23-26 3
27 4
28 3
29 4
30 3
31 4
32 3
33 4
34-46 3
47 4
48-49 3
50 4
53 3
60 8
61 5
62 8
63 5
➥Gwen Stacy returns
64 4
65 5
66 2
67 3
68-71 2
72 4
73-77 2
78-99 3
100 4
101-125 3
Ann 1 4
Ann 2 3
SP 1 4

Ultimate X-Men
MARVEL, 2000

½ 5
1 14
1/Sketch 20
1/Dynamic ... 40
1/Checkers ... 30
1/NYPost 8
1/Universal ... 60
2 7
3 6
4-5 5
6-10 4
11-12 3
13 4
14 3
15 4
16-17 3
18 5
19 4
20-26 3
27-32 2
33 5
34 4
40 2
41 5
42 4
43-49 2
50 5
50/Conv 15
51-59 2
60-61 3
61/Coipel 5
62-74 3
75 4
76-88 3
Ann 1-Ann 2 ... 4

UNSLABBED Near Mint
Umbrella Academy: Apocalypse Suite
DARK HORSE, 2007
1 8
2-6 3

Uncanny X-Men
MARVEL, 1970

-1 2
142 25
➥Future Past
143 8
144 6
145 7
146-148 6
149-157 5
158 6
➥Rogue app.
159-161 5
162 6
163-166 5
167 4
➥Rogue joins team
168-175 5
176-177 4
178 5
179 4
180 3
181 4
182-183 5
184-186 4
187-188 3
189-190 4
191 5
192 4
193 5
194-199 3
200 6
201 5
➥Portacio art
202-209 4
210-211 5
➥Wolv. vs. Sabretooth
212-213 8
➥Wolv. vs. Sabretooth
214-215 3
216 4
217-218 3
219-220 4
221 7
➥1st Mr. Sinister
222 5
➥Wolv. vs. Sabretooth
223 4
224-231 3
232 4
233-243 3
244 5
➥1st Jubilee
245-247 3
248 5
➥1st Jim Lee X-Men
249-258 3
259 4
260-265 3
266 14
➥1st Gambit
267-268 6
269 3
270 4
271-280 3
281 2
282 3
283 5
284 4
285 3
286 2
287 3
288-291 2
292 3
293 2
294/CS 3
295/CS 2
296/CS 3
297-299 2
300 3
301-302 2
303 3
304-306 2
307 5
308-328 2
329 4
330-352 2
353 3
354-362 2
363 4
364 3
365-374 2
375 3
376-378 2
379 3
380-381 2
381/Dynamic .. 7
382 2
383 3
384-386 2
387 3
388-399 2
400 4
401-403 2
404 4
405-415 2
416 3
417-421 2
422 4
423-429 2
430-438 3
439 2
440-441 3
442 2
443 3
444 4
445-449 2
450 7

Flashbacks

The Silver Age — and Later ...

45 yrs APR 17 1964 Antarctic Press and Sentai Studios founder **Ben Dunn** is born. With art influenced by manga, he produces ***Ninja High School*** and ***Warrior Nun Areala*** and contributes to the "Marvel Mangaverse" project.

45 yrs APR 24 1964 **Chester Gould** introduces two-way wrist television to his ***Dick Tracy*** comic strip. While we have yet to meet Moon Maid's people, his science-fiction vision concerning personal TV communication is our reality today.

40 yrs APRIL 1969 What's that you say, Baby Richards? Are you crying because all the *other* mommies and daddies in New York are calling their children by their *names* — and you're beginning to think *your* mommy and daddy have forgotten about such details? Hush, hush, don't cry. You'll get a moniker bye and bye.

35 yrs APRIL 1974 **Tony Isabella** becomes associate editor of most of Marvel's black-and-white line (including ***Deadly Hands of Kung Fu***, ***Haunt of Horror***, and ***Planet of the Apes***) and replaces **Jim Steranko** as editor and writer of Marvel's ***FOOM*** with #5.

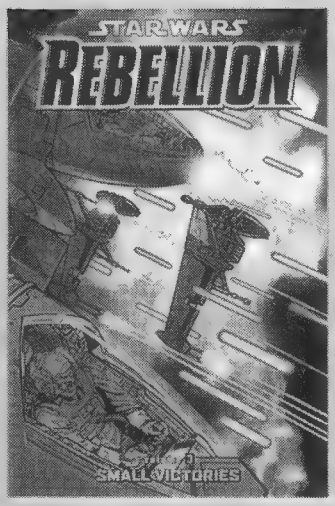
35 yrs APRIL 1974 **Mike Friedrich** publishes the first commercially distributed "ground level" comic book produced for the non-newsstand direct-sales market with ***Star*Reach*** #1.

35 yrs APRIL 1974 John Stewart is reactivated as Green Lantern in ***Justice League of America*** #110, when Hal Jordan is incapacitated.

35 yrs APRIL 1974 **Will Eisner**'s character returns to comics in a black-and-white magazine with color centerspread when Warren Publishing releases ***The Spirit*** #1.

30 yrs APRIL 1979 Warp Graphics reprints its introductory story from ***Fantasy Quarterly*** #1 in a revamp. Created by **Wendy and Richard Pini**, ***Elfquest*** #1 gets a 10,000-copy first printing.

30 yrs APRIL 1979 **Paul Levitz** becomes editor of DC's Batman titles with issues carrying this date — and the **Golden Age Batman** (of Earth-2) dies in "Only Legends Live Forever" by Levitz and **Joe Staton** in ***Adventure Comics*** #462.



Star Wars: Rebellion Vol. 3
Dark Horse

$12.95, color, 95 pgs.
Writer: Jeremy Barlow
Artists: Colin Wilson, Wil Glass
reviewed by **Kurt A. Krug**

★★★½

This tale occurs between *Star Wars: A New Hope* and *The Empire Strikes Back*, centering on Lt. Deena Shan of the Rebellion. Deena is disillusioned and feeling worthless, especially in the shadows of Rebel heroes Luke Skywalker, Han Solo, and Prince Leia. Deena inadvertently becomes part of a suicide mission against the Empire, which goes from bad to worse, when Luke and Leia are captured.

This is a classic tale of "you don't know your strength until you've been tested." It's also classic *Star Wars*. Whether you loved 'em or hated 'em, the *Star Wars* prequels were successful. Many stories seem to focus on that era in the *Star Wars* mythos. Not this one.

It's a straightforward, standalone *Star Wars* story that doesn't have to worry about the franchise's cumbersome (and often conflicting) continuity. It has a good story, interesting characters, and good art. It's not a part of any mega-company crossover event — and that's refreshing. Just as it's refreshing to see Luke and Leia in a story occurring within the confines of the original trilogy. Great!

www.darkhorse.com
ISBN: 978-1595821669

UNSLABBED Near Mint

Uncanny X-Men
CONTINUED
451 6
➥X-23 app.
452 3
453-454 2
455 4
456-459 2
460-461 3
461/Kubert . . . 15
462-491 3
492 6
493-499 3
500 5
501-503 3
Ann 1 50
Ann 2 45
Ann 3 14
Ann 4 6
Ann 5 5
Ann 6 7
Ann 7 5
Ann 8 4
Ann 9 10
Ann 10 8
Ann 11-12 4
Ann 13 3
Ann 14 6
Ann 15 4
Ann 16 2
Ann 17-18 3
Ann 1995 4
Ann '96-'98 . . . 3
Ann '00-'01 . . . 4

Uncle Scrooge
DELL, 1953
4 310
5 220
6-7 185
8 140
9-10 125
11-15 100
16-20 80
21-30 65
31-40 55
41-50 45
51-70 40
71 38
72-100 32
101-120 20
121-140 18
141-160 12
161-171 10
172-176 15
177-178 25
179 225
180 35
181-185 15
186-197 10
198 15
199-200 10
201-219 6
220-240 5
241-260 4
261-299 3
300-308 2
309-318 7

Uncle Scrooge
GEMSTONE, 2003
319-349 7

Unexpected
DC, 1968
105 50
➥Was Tales of ..
106-113 35
114-116 30
117-127 25
128 45
➥Wrightson art
129-139 20
140-156 15
157-162 30
➥100 pages
163-188 10
189-190 7
191 10
192-206 7
207-222 5

Unknown Soldier
DC, 1977
205-210 5
211-229 4
230-247 3
248-249 5
250-267 3
268 5

Unknown Worlds
ACG, 1960
1 90
2 60
3 45
4-5 40
6-8 35
9 50
10 35
11-20 28
21-30 20
31-40 16
41-57 12

Unusual Tales
CHARLTON, 1955
1 125
2 75
3-5 45
6-11 80
12 56
13 30
14-15 56
16 30
17-21 22
22 35
23 14
24-27 30
28-29 14
30-40 10
41-49 6

USA Comics
TIMELY, 1941
1 12000
2 4400
3 3100
4-5 2500
6 3550
7 3400
8-10 2250
11-12 1500
13-17 1250

Usagi Yojimbo
FANTAGRAPHICS, 1986
1 8
2-3 5
4-5 4
6-38 3
Special 1-3 4
Summer 1 5

Usagi Yojimbo
MIRAGE, 1993
1 5
2-5 4
6-16 3

V
DC, 1985
1 2
2-18 1

Valor
E.C., 1955
1 190
2 140
3-4 115
5 105

Vampire Lestat
INNOVATION, 1990
1 5
2-12 3

RetroView

SECRET INVASION the AMAZING SPIDER-MAN

MARVEL COMICS

Reviewed by Brent Frankenhoff

Marvel's big "event" of 2008, *Secret Invasion* not only tied into various ongoing series, but also spawned a spate of tie-in mini-series. In addition to the expected *Front Line* mini, there were three- and four-issue series featuring Thor, The X-Men, The Inhumans, and Spider-Man.

Written by Brian Reed, with art by Marco Santucci and Mark Pennington, *Secret Invasion: The Amazing Spider-Man* features a Super Skrull with the power of several of Spider-Man's foes. Elements of Rhino, Venom, Hydro-Man, The Lizard, and Electro are shown during the story, but editorial copy says there were actually *six* villains' powers given to this particular Skrull.

Secret Invasion: The Amazing Spider-Man ™ Marvel Characters Inc.

COST TO OWN THE ORIGINALS IN NM: $9

UNSLABBED Near Mint

Vampirella
WARREN, 1969
1 325
2 125
3 200
4-5 75
6-9 70
10 30
11-15 43
16-25 30
26 20
27 30
28-36 25
37-45 20
46 25
47-50 20
51-70 17
71-99 16
100 30
101-111 16
112 45
113 195
Ann 1 175
Special 1 30

Vampire Tales
MARVEL, 1973
1 35
2-7 18
8-10 20
11 25
Ann 1 30
➥Scarce

Vault of Evil
MARVEL, 1973
1 60
2-4 25
5-10 15
11-23 12

Vault of Horror
E.C., 1950
12 4000
13 800
14 725
15 600
16 500
17-19 360
20-25 275
26-30 225
31-40 185

Vengeance Squad
CHARLTON, 1975
1 9
2-6 5

UNSLABBED Near Mint

Venom
MARVEL, 2003
1 10
2 3
3-7 2
8 3
9 4
10-18 3

Veronica
ARCHIE, 1989
1-20 2
21-35 1
36-177 2

V for Vendetta
DC, 1988
➥Alan Moore series
1-10 3

Vicki
ATLAS-SEABOARD, 1975
1 28
2 18
3-4 12

Villains United
DC, 2005
1 12
1/2nd 8
1/3rd 3
2 5
3-5 3
6 4

Vision & Scarlet Witch
MARVEL, 1982
1-4 2

Vision & Scarlet Witch
MARVEL, 1985
1 2
2-12 1

Wacky Races
GOLD KEY, 1969
1 40
2 26
3-7 20

Walking Dead
IMAGE, 2003
1 45
2 32
3 15

UNSLABBED Near Mint

4 12
4/A 6
5 4
6-49 3

Walt Disney's Comics and Stories
DELL, 1940
1 20000
2 7500
3 3400
4 2050
5 1250
6-7 1100
8-9 900
10 850
11-15 750
16-17 650
18 625
19-30 580
31 3700
➥Barks Donald starts
32 2000
33 1200
34 950
35-36 840
37 435
38 650
39-40 580
41-46 500
47-50 475
51-60 375
61-70 305
71-80 240
81-87 215
88 270
89-90 210
91-97 190
98 365
➥Unc. Scrooge starts
99 190
100 200
101-112 155
113-116 90
117 130
118-123 85
124 130
125 190
126-129 130
130-133 125
134 200
135-139 105
140 225
➥1st Barks Gyro
141-150 94
151-170 88
171-200 80
201-240 75
241-260 60
261-283 50

UNSLABBED Near Mint

284-285 25
286 28
287 25
288-289 28
290 25
291-293 28
294-296 25
297-308 28
309-311 25
312 28
313-334 14
335 25
336-341 14
342-351 25
351-60/Poster 30
351-60/No poster 20
361-400 25
401-429 14
430 10
431-432 12
433 10
434-436 12
437-438 10
439-440 12
441-443 10
444-445 6
446-465 10
466 6
467-478 10
479 30
480 125
481-484 30
485-510 10
511 15
512-513 12
514-516 8
517-518 5
519 14
520-549 10
550 6
551-554 4
555-556 3
557-573 4
574-577 5
578-579 3
580 5
581-584 3
585 5
586-597 3
598-599 4
600-611 6
612-648 7

Walt Disney's Comics & Stories
GEMSTONE, 2003
634-661 7

Secret Invasion: Amazing Spider-Man #1 ★★★

© Marvel Characters Inc.

Marvel
Oct 2008 • 22 pp.
Writer: Brian Reed
Pencils: Marco Santucci
Inks: Mark Pennington
Cover: Santucci, Pennington

"Brand New Secret Invasion, Part 1"

Jackpot registers a complaint at *The DB* (formerly *The Daily Bugle*) as the Skrulls invade New York City.

The enigmatic Jackpot has been an interesting character since the start of "Brand New Day," and, here, it appears readers will learn more about her. However, just as secrets are ready to be revealed, the Skrulls invade and all heck breaks loose.

Brian Reed explores one aspect of the Skrulls' shape-shifting abilities when the one attacking Jackpot remarks that he has no need for actual clothes. Eeewwwww!

This looks like fun, although the tease on the splash page isn't fulfilled by the end of the issue.

9.8 **Then $2.99 NOW $3**

UNSLABBED Near Mint

Wanted
IMAGE, 2003
1 ... 12
1/A ... 9
1/B ... 8
1/C ... 3
1/D ... 6
1/E ... 5
2 ... 3
2/B ... 4
2/C ... 5
3 ... 3
3/A ... 4
4-6 ... 3

Wanted World's Most Dangerous Villains
DC, 1972
1 ... 10
2-3 ... 8
4-9 ... 6

War
CHARLTON, 1975
1 ... 8
2-10 ... 5
11-22 ... 3
23-49 ... 2

War Is Hell
MARVEL, 1973
1 ... 25
2 ... 18
3-5 ... 14
6-8 ... 10
9-15 ... 8

Warlock
MARVEL, 1972
1 ... 32
2-3 ... 15
4-5 ... 8
6-8 ... 7
9-11 ... 10
12 ... 8
12/30¢ ... 15
13 ... 8
13/30¢ ... 15
14 ... 8
14/30¢ ... 15
15 ... 8

Warlord
DC, 1976
1 ... 10
2 ... 4
3-6 ... 3
7-29 ... 2
30-47 ... 1
48 ... 2
49-130 ... 1
131 ... 2
132 ... 1
133 ... 2
Ann 1 ... 3
Ann 2-6 ... 1

Warlord
DC, 1992
1-6 ... 2

Warlord
DC, 2006
1-10 ... 3

Watchmen
DC, 1986
1 ... 20
➥Moore, Gibbons series
2-3 ... 10
4-12 ... 8

Way of the Rat
CROSSGEN, 2002
1-24 ... 3

Weapon X
MARVEL, 1995
1-4 ... 2

Weapon X
MARVEL, 2002
1-8 ... 2
9-28 ... 3

Web of Horror
MAJOR MAGAZINES, 1969
1-3 ... 30
➥1st Wrightson cvr

Web of Spider-Man
MARVEL, 1985
1 ... 8
2 ... 6
3 ... 5
4-10 ... 4
11-28 ... 3
29 ... 5
30 ... 4
31-32 ... 5
33-35 ... 3
36 ... 4
37 ... 3
38 ... 5
39-47 ... 3
48 ... 8
➥1st Demogoblin
49 ... 2
50 ... 3
51-57 ... 2
58 ... 3
59 ... 8
60-61 ... 3
62-89 ... 2
90 ... 5
91-99 ... 2
100 ... 4
101-105 ... 2
106/CS ... 5
106 ... 1
107-113 ... 2
113/CS ... 4
114-116 ... 2
117 ... 3
117/Variant ... 5
118 ... 3
119 ... 2
119/CS ... 6
120 ... 4
121-124 ... 2
125 ... 3
125/Variant ... 4
126-129 ... 2
129/CS ... 5
Ann 1 ... 7
Ann 2 ... 6
Ann 3-10 ... 3
SS 1 ... 4

Weird Fantasy
E.C., 1950
1 ... 1150
2 ... 500
3-4 ... 425
5 ... 335
6-10 ... 240
11-13 ... 180
14 ... 300
15 ... 200
16-19 ... 170
20 ... 200
21 ... 285
22 ... 140

Weird Mystery Tales
DC, 1972
1 ... 30
2 ... 20
3 ... 15
4-10 ... 12
11-20 ... 10
21 ... 15
22-24 ... 10

Weird Science
E.C., 1950
1 ... 1450
2 ... 625
3-4 ... 575
5-10 ... 360
11-14 ... 230
15-18 ... 260
19-22 ... 335

Weird Science-Fantasy
E.C., 1954
23-24 ... 235
25 ... 270
26 ... 220
27 ... 235
28 ... 260
29 ... 450

Weird Science-Fantasy Annual
E.C., 1952
1 ... 2000
2 ... 1200

Weird Suspense
ATLAS-SEABOARD, 1975
1 ... 12
2 ... 8
3 ... 7

Weird Terror
TOWER MEDIA, 1952
1 ... 500
2-4 ... 300
5 ... 230
6 ... 260
7 ... 230
8 ... 260
9-10 ... 200
11 ... 260
12 ... 190
13 ... 200

Weird War Tales
DC, 1971
1 ... 125
2 ... 75
3 ... 45
4-5 ... 30
6-10 ... 20
11-20 ... 12
21-31 ... 8
32-50 ... 6
51-92 ... 5
93 ... 6
94-101 ... 5
102-124 ... 4

Weird Western Tales
DC, 1972
12 ... 45
13 ... 30
14-15 ... 20
16-28 ... 12
29 ... 16
30-42 ... 8
43-50 ... 6
51-70 ... 5

Weird Wonder Tales
MARVEL, 1973
1 ... 14
2-3 ... 7
4-7 ... 5
8-15 ... 4
15/30¢ ... 20
16 ... 4
16/30¢ ... 20
17 ... 4
17/30¢ ... 20
18-22 ... 4

Weird Worlds
DC, 1972
1 ... 12
2-5 ... 7
6 ... 8
7 ... 6
8-10 ... 5

Wendy, the Good Little Witch
HARVEY, 1960
1 ... 60
2 ... 40
3-5 ... 28
6-10 ... 22
11-15 ... 14
16-20 ... 12
21-25 ... 8
26-30 ... 6
31-40 ... 5
41-50 ... 4
51-60 ... 3
61-93 ... 2
94-97 ... 1

Werewolf By Night
MARVEL, 1972
1 ... 80
2 ... 30
3 ... 15
4 ... 18
5-10 ... 15
11-14 ... 12
15 ... 15
16-17 ... 12
18-20 ... 10
21-31 ... 8
32 ... 60
➥1st Moon Knight
33 ... 30
34 ... 8
35-36 ... 5
37 ... 10
38 ... 5
38/30¢ ... 15
39 ... 5
39/30¢ ... 15
40-41 ... 5
42 ... 12
43 ... 18

West Coast Avengers
MARVEL, 1984
1 ... 3
2-4 ... 2

West Coast Avengers
MARVEL, 1985
1-3 ... 2
4 ... 3
5-46 ... 1
Ann 1-3 ... 2

Western Roundup
DELL, 1952
1 ... 165
2 ... 120
3-5 ... 75
6-10 ... 65
11-17 ... 55
18 ... 65
19-23 ... 55
24 ... 60
25 ... 80

What If...?
MARVEL, 1977
1 ... 15
2 ... 10
3-5 ... 8
6-10 ... 5
11-12 ... 4
13 ... 5
14-15 ... 4
16 ... 3
17 ... 4
18-26 ... 3
27 ... 5

What If...?
CONTINUED
28 ... 8
29 ... 3
30-31 ... 8
32-34 ... 3
35 ... 5
36-45 ... 3
46 ... 4
47 ... 3
Special 1 ... 4

What If...?
MARVEL, 1989
-1 ... 2
1 ... 4
2-20 ... 3
21-23 ... 2
24 ... 4
25 ... 3
26-49 ... 2
50 ... 3
51-104 ... 2
105 ... 12
106-114 ... 3

Where Creatures Roam
MARVEL, 1970
1 ... 25
2-8 ... 10

Where Monsters Dwell
MARVEL, 1970
1 ... 32
2-5 ... 10
6-11 ... 8
12 ... 10
13-31 ... 8
32-38 ... 7

Whiz Comics
FAWCETT, 1940
1 ... 70000
➥1st Captain Marvel
2 ... 5200
3 ... 3400
4 ... 2800

PRICE GUIDE KEY: OTHER GRADES
Unslabbed (loose) Very Fine/Near Mint is **5/6 (83%)** of the unslabbed NM price above
Very Fine (VF) is **2/3 (67%)** of NM
Fine (F) is **1/3 (33%)** of NM
Very Good (VG) is **1/5 (20%)** of NM
Good (G) is **1/8 (12.5%)** of NM

Flashbacks

Long after the Silver Age ...

25 yrs APR 12 1984

NBC introduces a sitcom based on the animation industry, when ***The Duck Factory*** has its first airing. The show occasionally features actual animation pros and gives a young **Jim Carrey** his first major role.

25 yrs APRIL 1984

Eclipse releases a new series by writer-artist **Scott McCloud** with ***Zot!*** #1. The science-fiction tale will run for 36 issues by the creator who will go on to conceive, write, and draw ***Understanding Comics***.

25 yrs APRIL 1984

The Whitman Publishing Co. drops production of comic books from its long-running line of children's entertainment that includes the Golden Books imprint.

25 yrs APR 30 1989

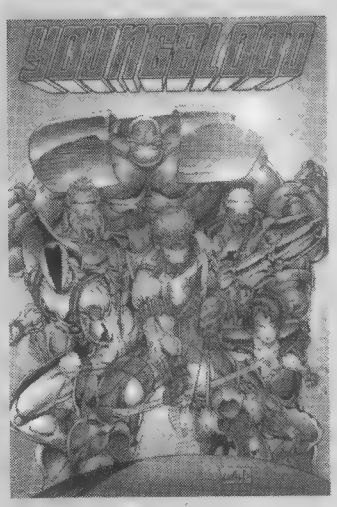
New York Times Magazine carries **Joe Queenan**'s anti-comics article "Drawing on the Dark Side," which kicks off a week of national renewed (largely hostile) scrutiny of the comic-book art form.

25 yrs APRIL 1989

Underground comix expert **Jay Kennedy** is named the comics editor for the **King Features Syndicate** of newspaper features.

25 yrs APRIL 1989

Oh, the pain ... This is the last cover-dated month to buy Marvel comic books for 75¢. With May-dated issues, the price goes to $1. *Noooooooooo!* We'll *never* pay that much for a comic book!



Youngblood
Image

$34.99, color, 168 pgs.
Writers: Joe Casey, Rob Liefeld; Artist: Liefeld
reviewed by **Kurt A. Krug**
★★★

Remember when *Youngblood* #1 — the first Image comic — first appeared in 1992? The art looked amateurish and the dialogue was stilted.

Thank goodness Joe Casey — a good dialogue man — took on the task of rewriting the dialogue for Rob Liefeld's initial *Youngblood* series. It is head and shoulders above what was published in 1992. Gone is the cringeworthy dialogue, replaced by a believable, realistic script that sounds more like conversation than bad writing. The coloring has also improved Liefeld's art.

Some of the pages are switched here and there from the original series, but that doesn't hurt the storyline; if anything, it improves on it, as Youngblood joins forces with Prophet to battle The Disciples. Casey and Liefeld redid the ending, wrapping everything up and introducing Youngblood to a new generation of readers. To see the improvement, break out the original *Youngblood* series.

Reprints: *Youngblood* (Vol. 1) #0-5

www.imagecomics.com

Whiz Comics CONTINUED

	UNSLABBED Near Mint
5	2250
6	1650
7	1725
8-9	1650
10	1250
11-12	1100
13-14	1075
15	1250
16-18	1100
19-20	750
21	800
22-24	600
25	6200
➥1st Capt. Marvel Jr	
26	550
27-30	525
31-32	460
33	525
34	365
35	410
36-40	365
41-43	260
44	300
45-50	260
51-60	210
61-70	175
71-82	150
83-100	130
101-120	110
121-152	100
153-155	200

WildC.A.T.s IMAGE, 1992

0	3
1	4

WildC.A.T.s CONTINUED

1/3D	5
1/Gold	10
1/Variant	5
2-10	3
11	15
11/Holofoil	22
12	8
13	6
14-24	3
25	5
26-49	3
50	4
50/Variant	5
Ann 1	3
Special 1	4

Wild Frontier CHARLTON, 1955

1	60
2-6	40
7	50

Witchblade IMAGE, 1995

½	15
1	25
1/B	15
2	18
2/A	15
3	10
4-5	8
6-10	6
10/Dynamic	20
10/Variants	28
11-14	4
14/Gold	6
15	4
16-18/A	3
18/Am Ent	5
19-24	3
24/Variant	5
25	3
25/A	4
25/B	8
25/C	15
26-29	3
29/Variant	5
30-32	3
32/Variant	15
33-41	3
41/A	10
42-49	3
50	5
50/Dynamic	15
50/Autographed	30
50/Variants	5
51-74	3
75-75/Variant	5
76-80	3
80/Holiday	5
80/Variants	3
80/Conv	5
81-91	3
92	5
93-99	3
100/All	5
101-102	3
500	5

Witches Tales HARVEY, 1951

1	310
2	260
3-10	210
11-16	190
17-19	225
20-24	190
25-28	165

Witching Hour DC, 1969

1	150
2	70
3	50
4-6	25
7	18
8-13	15
14-51	10
52-66	8
67-85	5

Wolverine MARVEL, 1982

1	25
2	18
3	17
4	16

Wolverine MARVEL, 1988

-1	2
½	3
½/Ltd.	8
1	10
2	6
3-5	5
6	4
7-9	5
10	8
11-14	4
15	5
16-19	4
20	5
21-23	4
24-40	3
41	4
42	2
43	3
44	2
45-49	3
50	4
51-56	2
57	3
58-74	2
75	4
76-79	2
80	8
81-84	2
85	3
85/Variant	4
86-87	2
87/Deluxe	4
88	2
88/Deluxe	4
89	2
89/Deluxe	4
90	2
90/Deluxe	4
91-98	2
99	4
100	5
100/Variant	8
101-124	2
125	4
125/A-125/B	10
126-130	2
131	5
131/A	3
132-133	2
133/Variant	4
134-144	2
145	4
145/Gold foil	25
145/DF	50
145/Silver foil	30
145/Nabisco	400
146	5
147-149	2
150	3
150/Dynamic	14
151-165	2
166	3
167-189	2
Ann 1995	4
Ann 1996-Ann 1997	3
Ann 1999-Ann 2000	4
Ann 2001	3
Special 1	4

Wolverine MARVEL, 2003

1	7
2	5
3	4
4-9	3
10	2
11-15	3
16	2
17	3
18-20	2
20/Variant	90
➥Retailer incentive	
20/Texas	20
➥Texas con premium	
21-26	2
26/Silvestri	15
26/DF	20
27	2
27/Quesada	25
28-29	2
30-35	3
36	5
36/Quesada	12
37-41	3
42	12
43-49	3
50	4

Wolverine: Origins MARVEL, 2006

1-24	3

Wolverine: The End MARVEL, 2004

1	7
1/Texas	15
2	6
3	5
4	4
5-6	3

Wolverine: The Origin MARVEL, 2001

1	25
1/Dynamic	50
2	12
2/Dynamic	24
3	8
3/Dynamic	20
4	5
4/Dynamic	20
5	4
5/Dynamic	20
6	5
6/Dynamic	20

Wonder Woman DC, 1942

1	17000
2	3100
3	1900
4	1200
5	1050
6-10	900
11-20	650
21-23	450
24	600
25	450
26-30	425
31-40	415
41-44	400
45	500
46-50	400
51-60	310
61-70	240
71-79	190
80-90	155
91-100	120
101-104	90
105	600
➥1st Wonder Girl	
106-110	80
111-130	70
131-149	56
150-159	50
160-161	30
162	40
163-170	30
171-180	25
181-190	33
191-200	40
201-210	14
211	25
➥100-page issue	
212-213	11
214	30
➥100-page issue	
215-218	11
219-236	7
237-260	6
261-268	5
269-279	4
280	3
281-283	5
284-299	3
300	6
301-329	3

Wonder Woman DC, 1987

0	6
1	4
2-10/A	3
11-84	2
85	10
➥1st Deodato art	
86	4
87-93	3
94-99	2
100	3
100/Variant	4
101-119	2
120	3
121-139	2
139/Ltd.	15
140-199	2
200	4
201-213	2
214	25
➥Inf. Crisis tie	
215	10
216	7
217	6
218	5
219	15
➥Max Lord dies	
219/2nd	3
➥2nd print	
220	12
221-1000000	3
Ann 1-2	2
Ann 3	3
Ann 4	4
Ann 5	3
Ann 6	4
Ann 7-8	3
Special 1	2

Woody Woodpecker DELL, 1952

16-20	14
21-50	12
51-72	9
73-75	25
76-100	15
101-120	10
121-130	6
131-170	3
171-187	2
188-189	10
190-191	25
193-201	15

World's Best Comics DC, 1941

1	18000

World's Finest Comics DC, 1941

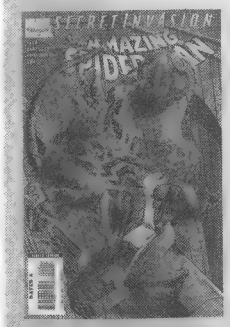
2	4000
3	2900
4-5	1975
6-7	1450
8	1275

PRICE GUIDE KEY: OTHER GRADES

Unslabbed (loose) Very Fine/Near Mint is **5/6 (83%)** of the unslabbed NM price above
Very Fine (VF) is **2/3 (67%)** of NM
Fine (F) is **1/3 (33%)** of NM
Very Good (VG) is **1/5 (20%)** of NM
Good (G) is **1/8 (12.5%)** of NM

RETROVIEW

Secret Invasion: Amazing Spider-Man #2 ★★★



"Brand New Secret Invasion, Part 2"

Jackpot and the editorial group from *The DB* flee from the Skrulls, as do Harry Osborn and his girlfriend, Lily.

Word balloon placement is an issue when Harry exclaims, *after* wrapping his car around a utility pole, "I can't stop! Lily! Hang on!" That should have been said two panels earlier.

Kudos to penciller Marco Santucci and inker Mark Pennington for a terrific page early in the issue with The DB staff and Jackpot running down the stairwell of the building. It flows smoothly and is packed with action.

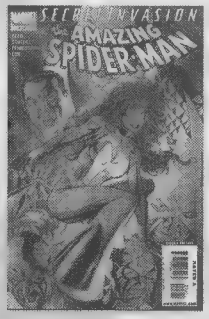
Apparently the Skrulls have no communication with each other or they'd know Spider-Man's not in New York City at this time.

DC
Nov 2008 • 23 pp.
Writer: Brian Reed
Pencils: Marco Santucci
Inks: Mark Pennington
Cover: Mark McKone, Andy Lanning, Cox

Then $2.99 NOW $3

© Marvel Characters, Inc.

Secret Invasion: Amazing Spider-Man #3 ★★★



© Marvel Characters Inc.

"Brand New Secret Invasion, Part 3"

Jackpot finally defeats the Super Skrull that's been chasing her all three issues. And, Menace makes an appearance.

While it may not have meant much to casual readers of this Secret Invasion tie-in, at least one cast member suspected of being Menace is removed from the list this issue, since they appear at the same time as Menace. However, suspicion is cast on another cast member while leaving Menace's real identity alone.

All in all, this was a satisfying tie-in. Not too long, not too short, and full of action all the way. Even the summary pages at the beginning of #2 and #3 were fun.

Marvel
Dec 2008 • 23 pp.
Writer: Brian Reed
Pencils: Marcio Santucci
Inks: Mark Pennington, *et al.*
Cover: Santucci, *et al.*

Was: $2.99 9.8 Then $2.99 Now $3

	UNSLABBED Near Mint
9	1300
10	1050
11-16	895
17	875
18-20	805
21-30	610
31-40	530
41-60	430
61-64	320
65	540
66-70	370
71	900
➥1st Sup/Bat team	
72-73	550
74-80	375
81-90	235
91-93	175
94	525
➥Sup/Bat team origin	
95-99	175
100	260
101-110	105
111-121	85
122-142	75
143-150	52
151-152	50
153-155	45
156	55
➥Bizarro, Joker app.	
157-161	45
162-177	38
178-180	30
181-190	25
191-197	20
➥Sup/Flash race	
198-199	80
➥Sup/Flash race	
200-212	16
213-228	14
229-270	6
271-300	4
301-323	3

Worlds of Fear
FAWCETT, 1952

2	325
3	250
4-9	200
10	475

Worlds Unknown
MARVEL, 1973

1	17
2	10
3	7
4-8	5

	UNSLABBED Near Mint
Xenozoic Tales KITCHEN SINK, 1987	
1	8
2-5	6
6-10	5
11-14	4

X-Factor
MARVEL, 1986

-1	2
1	3
2-4	2
5	3
6	5
7	3
8-22	2
23	5
24	8
25-49	2
50-53	3
54-59	2
60-69	3
70-91	2
92	4
93-105	2
106/Variant	3
107-124	2
125	3
126-129	2
130	3
131-149	2
Ann 1-6	3
Ann 7	2
Ann 8-9	3

X-Files
TOPPS, 1995

-2--1	10
0/A-0/C	4
1	8
2	5
3-4	4
5-33	3
33/Variant	5
34-41/Variant	3
Ann 1-Ashcan 1	4
Special 1-5	5

X-Force
MARVEL, 1991

-1-1/E	2
2	3
3-24	2
25	3
26-30	2
31-33	1
34-38	2
38/Variant	3
39-49/Deluxe	2
50	3
50/A	4

	UNSLABBED Near Mint
51-98	2
99	3
100-129	2
Ann 1-Ann 3	3
Ann 1995	4
Ann 1996-Ann 1997	3
Ann 1998-Ann 1999	4

X-Man
MARVEL, 1995

-1	2
1-4	3
5-14	2
15	3
16-24	2
25	3
26-74	2
75	3
Ann '96-'98	4

X-Men
MARVEL, 1963

1	7000
➥1st X-Men	
2	1900
3	1030
4	900
5	550
6	500
7	475
8-10	360
11	300
12	500
➥1st Juggernaut	
13	275
14	250
15-16	190
17-20	100
21-27	90
28	155
➥1st Banshee	
29-34	90
35	150
➥Spider-Man app.	
36-37	65
38	80
39-40	90
41-48	65
49-51	75
52	65
53-57	72
58	100
➥1st Havok	
59-65	70
66	80
➥Last new issue	
67-80	35
81-85	40
86-93	35
94	500
➥2nd New X-Men	

	UNSLABBED Near Mint
95	85
➥Thunderbird dies	
96	55
97-98	48
98/30¢	125
99	48
99/30¢	125
100	60
➥Phoenix orig. starts	
100/30¢	135
101	55
➥Phoenix origin	
102-105	28
105/35¢	60
106	28
106/35¢	60
107	28
107/35¢	60
108	35
➥1st Byrne X-Men	
109	30
➥1st Weapon alpha	
110-115	20
116-119	16
➥1st Alpha Flight	
120-121	28
122-128	12
129	20
130-135	12
136	11
137	14
➥Phoenix dies	
138	8
139-141	11
➥Future Past	

X-Men
MARVEL, 1991

-1	3
-1/A	4
1/Beast	5
1/Colossus	3
1/Cyclops	4
1/Magneto	3
1/Collector's	5
2	4
3-20	3
21-24	2
25	5
25/Gold	25
25/Ltd	30
26-29	2
30	3
31-49	2
50	3
50/Variant	4
51-54	2
54/Silver	25
55-62	2
62/A	3
63-79	2
80	3

	UNSLABBED Near Mint
80/Holofoil	10
80/DF	7
81-98	2
99-100/G	3
101-104	2
105	3
106-113	2
114	5
115-144	2
145-147	3
148	2
149	3
150	4
151	3
152	2
153-157	3
158	2
159	3
160-164	2
165	3
166-169	2
170-Ann 3	3
Ann 1995	4
Ann '96-'98	3
Ann '99-'01	4
Ashcan 1	1

X-Men: Age of Apocalypse
MARVEL, 2005

1	4
2-6	3

X-O Manowar
VALIANT, 1992

0	2
0/Gold	35
½	8
½/Gold	55
1	7
2-4	6
5	5
6	4
7-8	3
9	2

	UNSLABBED Near Mint
10-15	1
15/Pink	8
16-27	1
28	2
29-35	1
36	2
37-41	1
42-54	2
55-62	3
63-65	4
66	5
67	7
68	12
YB 1	4

Young Allies Comics
TIMELY, 1941

1	11500
2	3000
3	2100
4	3000
5	1300
6-8	875
9	900
10	875
11-14	720
15-20	615

Young Avengers
MARVEL, 2005

1	10
1/DirCut	6
1/Conv	15
2	7
3	4
4-12	3

Young Justice
DC, 1998

1	4
2-49	3
50	4
51-55	3
1000000	4

	UNSLABBED Near Mint
GS 1	5

Young Love
DC, 1963

39	30
40-50	24
51-70	20
71-90	14
91-100	10
101-106	7
107	25
108-114	20
115-126	12

Young Men
MARVEL, 1950

4	120
5-10	70
11-23	52
24	1600
➥Cap, Namor origin	
25	775
26-28	750

Young Romance
DC, 1963

125	42
126-140	18
141-150	15
151-159	12
160-170	10
171-197	9
198-201	20
202-208	8

Y: The Last Man
DC, 2002

1	30
2	15
3	5
4-5	4
6-52	3

Zip Comics
M.L.J., 1940

1	3500
2	1600
3	1250
4-5	900
6-8	750
9	800
10	750
11-17	600
18	625
19	600
20	900
21-26	540
27	800
28-30	540
31-40	375
41-47	280

Zoo Funnies
CHILDREN COMICS, 1945

1	120
2-3	70
4-6	60
7-9	52
10-12	40
13-15	38

Zorro
DELL, 1959

8-9	70
10-12	68
13-15	65

Zorro
GOLD KEY, 1966

1	70
2-4	38
5-7	34
8-9	28

ZZZ
ALAN BUNCE, 2000

1	3

Have a comic book you can't identify? How about a price guide question? Ask away at CBGXtra.com!

Tony's Back Page

Bill Barnes #7

For the next while, *Tony's Back Page* switches from sterling tales of my life to extended coverage of comic books scheduled to appear in my forthcoming book, *1,000 Comic Books You Must Read*. Because I'll use any excuse to read and write about great and not-so-great comic books that I find.

Bill Barnes, America's Air Ace Comics #7
Writer: Walter B. Gibson
Artist: Jack Binder Studio
Cover artist: Uncredited
Street and Smith (July 42 © 1942 Street & Smith)

Years before the atomic bomb strikes on Hiroshima and Nagasaki, author Walter B. Gibson wrote a 34-page comics story in which the famed pulp and comic-book hero Bill Barnes wiped out virtually the entire nation of Japan with a U-235 bomb dropped onto an underwater fault line. The story is remarkable for its eerie prophecy and its callousness toward the deaths of millions of Japanese civilians. In fairness to Gibson and his readers, this comic book is very much a product of its time, plotted (with an assist from John W. Campbell, Gibson's friend and the editor of *Astounding Science Fiction*) and drawn just weeks after the attack on Pearl Harbor. The issue led to a visit to the S&S offices by G-Men who, for national security reasons, were most unhappy with Gibson's story.

Anthony Tollin, a Gibson friend and a recognized comics, radio, and pulp magazine historian, wrote that the FBI visit was "understandable, considering how concerned the government was at even a mention of a cyclotron [atom-smasher] in a science-fiction pulp or *Superman* newspaper strip. Imagine the reaction to a 32-page story — with a cover blurb reading: 'How to Wipe the Japs Actually off the Maps Based on Cold Scientific Fact' — about a U-235 bomb actually being used against Japan."

— ***Tony Isabella***

Convention Calendar

The most complete listing of comics events anywhere!

To have your event included, fax your listing to Lisa Dombrowski at ***CBG* Con Calendar,** (715) 445-4087. The e-mail is *showscalendar@krause.com.*

California

Apr 15 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3pm-9pm, T: 250, A: free. Johnny Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Apr 18 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 9am-5pm, T: 250, A: free. Johnny Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Apr 19 CA, Stanton-Orange County. NASCAR, NHRA, Hot Wheels & Die Cast Car Show, Rack & Cue. 7520 Katella Ave., SH: 9am-2pm, A: $2., under 12 free. Ron, PH: 909-902-0217.

Apr 22 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3pm-9pm, T: 250, A: free. Johnny Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Apr 25 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 9am-5pm, T: 250, A: free. Johnny Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Apr 29 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3pm-9pm, T: 250, A: free. Johnny Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 2 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 9am-5pm, T: 250, A: free. Johnny Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 6 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3pm-9pm, T: 250, A: free. Johnny Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 9 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 9am-5pm, T: 250, A: free. Johnny Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 13 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3pm-9pm, T: 250, A: free. Johnny Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 16 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 9am-5pm, T: 250, A: free. Johnny Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 16-17 CA, San Jose. Super-Con, Convention Center South Hall. SH: Sat. 10am-6pm, Sun. 10am-5pm. supercon@supercon.com

May 17 CA, Stanton-Orange County. NASCAR, NHRA, Hot Wheels & Die Cast Car Show, Rack & Cue. 7520 Katella Ave., SH: 9am-2pm, A: $2., under 12 free. Ron, PH: 909-902-0217.

May 20 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3pm-9pm, T: 250, A: free. Johnny Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 23 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 9am-5pm, T: 250, A: free. Johnny Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 27 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3pm-9pm, T: 250, A: free. Johnny Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 30 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 9am-5pm, T: 250, A: free. Johnny Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jun 3 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3pm-9pm, T: 250, A: free. Johnny Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jun 6 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 9am-5pm, T: 250, A: free. Johnny Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jun 7 CA, Sacramento. Comic, Toy & Anime Show, Scottish Rite Center. 6151 H St., SH: 10am-5pm. PO Box 221335, Sacramento, CA 95822. sacanime@gmail.com

Jun 10 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3pm-9pm, T: 250, A: free. Johnny Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jun 13 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 9am-5pm, T: 250, A: free. Johnny Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jun 14 CA, Stanton-Orange County. NASCAR, NHRA, Hot Wheels & Die Cast Car Show, Rack & Cue. 7520 Katella Ave., SH: 9am-2pm, A: $2., under 12 free. Ron, PH: 909-902-0217.

Delaware

Apr 26 DE, Newark. Sports Card, Comic Book, & Collectible Show, Aetna Fire Hall. 400 Ogletown Rd., SH: 10am-3pm, T: 50, A: $2, 12 & under free. PH: 302-559-7962. a2zshows1@yahoo.com

Florida

Apr 17-19 FL, Orlando. FX International, Orange County Conv. Ctr. SH: Fri. 11am-7pm, Sat. 9am-6pm, Sun. 10am-5pm. FX International LLC, 4104 LB McLeod Rd., Orlando, FL 32811. Michael Herz, PH: 407-342-2849. mike@fxshow.com

Jun 5-7 FL, Miami. Supercon, Doubletree Miami Mart Airport Hotel & Exhibition Center. 711 NW 72nd Ave., A: $20.-$35. PH: 954-882-2950. mike@floridasupercon.com

Illinois

Apr 19 IL, Peoria. Comic Book Convention, Ramada Inn. 4400 N. Brandywine Dr., SH: 10am-4pm. Alan, PH: 309-657-1599.

May 3 IL, Springfield. Comic Book Convention, Route 66 Hotel & Conference Center. 625 E. Saint Joseph St., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

May 17 IL, Gurnee. Comic Book Convention, Holiday Inn. 6161 W. Grand Ave., SH: 10am-3pm. Jim Libasci, PH: 847-336-9963.

Jun 6 IL, Belleville. 27th Doll, Teddy Bear, Toy, Dollhouse & Miniature Show, Belle-Clair Expo. 200 S. Belt E., SH: 9:30am-3pm, A: $4. Kay Weber, PH: 618-233-0940.

Indiana

May 2 IN, Evansville. Comic, Toy & Sci Fi Expo, Airport Marriott. A: $3. Catherine Busbee, PH: 270-366-6076.

May 3 IN, Indianapolis. Comic Book Show, Holiday Inn East. 6990 E. 21st St., SH: 9:30am-3:30pm, A: $4. Andy Holzman, PH: 317-824-9602.

Iowa

Apr 18 IA, Des Moines. 21st Annual Spring Doll, Bear & Toy Show, State Fairgrounds. Walnut Ctr., E. 30th & Univ., SH: 9am-3pm, A: $3., under 10 free. Colleen Holden, PH: 515-986-1975 or www.desmoinesdollshow.com

May 8-10 IA, Des Moines. Sports Card Show, Merle Hay Mall. SH: Fri.-Sat. 10am-9pm, Sun. 12noon-6pm, T: 40, A: free. Tim Belk, 2811 Joplin St., Joplin, MO 64804. PH: 417-781-4422.

Kansas

May 1-3 KS, Topeka. Sports Card Show, Westridge Mall. SH: Fri.-Sat. 10am-9pm, Sun. 12noon-6pm, T: 45, A: free. Tim Belk, 2811 Joplin St., Joplin, MO 64804. PH: 417-781-4422.

Louisiana

Apr 25 LA, Kenner. Sat. Nola Comic-Con, Ponchartrain Center. 4545 Williams Blvd., SH: 10am-7pm, A: $5. Ronnie, PH: 504-301-2435. nolacomiccon@yahoo.com

Michigan

Apr 19 MI, Livonia. X-Trava-Con, Knights of Columbus Hall. 19801 Farmington Rd., SH: 10am-4pm, F: $50., A: $3. Motor City Conventions, Michael Goldman. PH: 248-426-8059.

May 15-17 MI, Novi. Motor City Comic Con, Rock Financial Showplace. 46100 Grand River Ave, SH: Fri. 12:30am-7pm, Sat. 10:30am-6pm, Sun. 10:30am-5pm. Motor City Conventions, Michael Goldman, PH: 248-426-8059.

Minnesota

Apr 26 MN, St. Paul. MCBA Comic Book Party, State Fairgrounds-Progress Ctr. 1621 Randall Ave., SH: 10am-4pm. mncba@aol.com

May 3 MN, St. Paul. 33rd Northland Antique Toy, Doll & Advertising Show, Progress Ctr, State Fairgrounds, SH: 9am-3:30pm. Bob Mannella, PH: 763-560-4290.

Missouri

Apr 17-19 MO, St. Joseph. Sports Card Show, Easthills Mall. SH: Fri.-Sat. 10am-9pm, Sun. 12noon-5pm, T: 50, A: free. Tim Belk, 2811 Joplin St., Joplin, MO 64804. PH: 417-781-4422.

Apr 18 MO, Chesterfield-St Louis. Comic Book Convention, Hampton Inn & Stes. 5 McBride & Son Ctr. Dr., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Apr 24-26 MO, Springfield. Sports Card Show, Battlefield Mall. SH: Fri.-Sat. 10am-9pm, Sun. 12noon-6pm, T: 50, A: free. Tim Belk, 2811 Joplin St., Joplin, MO 64804. PH: 417-781-4422.

May 3 MO, St. Louis-Bridgeton. ToyMan Toy Show, Machinist Hall. 12365 St. Charles Rock Rd., SH: 9am-2pm, A: $3., 12 & under free. Chris McQuillen, PH: 636-332-0807.

Jul 11-13 MO, Kansas City. Sports Card Show, Independence Center Mall. SH: Fri.-Sat. 10am-9pm, Sun. 12noon-6pm, T: 60, A: free. Tim Belk, 2811 Joplin St., Joplin, MO 64804. PH: 417-781-4422.

May 31 MO, Shrewsbury. St. Louis Comic & Toy Show, Memorial Post 111. 7300 Lansdowne, SH: 10am-2pm, T: 40, F: $30., A: $2. Tony Gladish, 4253 Fatima Dr. 4, St. Louis, MO 63123. PH: 314-544-2812.

New Jersey

Apr 26 NJ, Wayne. Collectors' Toy Show, P.A.L. 1 Pal Dr., off Rt. 23 N., SH: 9am-12:30pm. John Carlisle, Old Toyland Shows, PO Box 1007, Lockport, NY 14095. PH: 716-434-0733.

May 3 NJ, Wayne. Comic, Toy & Collectible Show, Co. #1 Firehouse. 97 Parish Dr., SH: 8am-3pm, T: 50, A: $2., under 12 free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897. pdsales1@aol.com

Jun 7 NJ, Wayne. Comic, Toy & Collectible Show, Co. #1 Firehouse. 97 Parish Dr., SH: 8am-3pm, T: 50, A: $2., under 12 free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897. pdsales1@aol.com

New York

Apr 25-26 NY, Syracuse. Collectors Mega Show, State Fairgrounds. State Fair Blvd., Rt. 690 exit 7, SH: 10am-4pm, T: 250, A: $5., under 10 free. CNY Promos., 24 Argyle Place #1, Cortland, NY 13045. PH: 607-753-8580 evenings. cnypromotions@twcny.rr.com

Apr 26 NY, Poughkeepsie. Sci Fi, Toy & Horror Collectorfest. Route 9, SH: 10am-4pm. PH: 914-213-0867.

North Carolina

Apr 25-26 NC, Charlotte. Toy, Hobby, Sportscard & NASCAR Show, Metrolina Expo Ctr. I-77 N, Exit 16A, SH: Sat. 9am-4pm, Sun. 10am-4pm, T: 225, A: $5., 15 & under free. Inside Pitch Promos., PH: 919-553-4285.

May 2-3 NC, Raleigh. Toy & Hobby Show, State Fairgrounds, Kerr Scott Bldg. 1025

Blue Ridge Rd., SH: Sat. 9am-4pm, Sun. 10am-4pm, T: 225, A: $5., 15 & under free. Inside Pitch Promos., PH: 919-553-4285.

May 15-17 NC, Raleigh. 3-Day Sportscard & Mem. Show, Fairgrounds, Kerr Scott Bldg. 1025 Blue Ridge Rd., SH: Fri., 2pm-7pm, Sat. 10am-5pm, Sun. 10am-4pm, T: 200. A: $5., 15 & under free. Inside Pitch Promos., PH: 919-553-4285.

May 17 NC, Raleigh. Comic Book Show, Holiday Inn Crabtree. 4100 Glenwood Ave., SH: 10am-4pm, T: 25, A: free. Lyn Anderson, PO Box 99201, Raleigh, NC 27624. PH: 919-844-1758.

Jun 6-7 NC, Greensboro. Triad Toy, Hobby & Sportscard Show, Coliseum Complex Special Event Ctr., I-40 exit 217 High Point Rd., SH: Sat. 9am-5pm, Sun. 10am-4pm, T: 300, A: $6., 15 & under free. Inside Pitch Promos., PH: 919-553-4285.

OHIO

Apr 18-19 OH, Columbus. Small Press & Alternative Comic Expo, Aladdin Shrine Complex. 3850 Stelzer Rd., SH: Sat. 10am-6pm, Sun. 10am-5pm, F: $65., A: $5.-$8. Back Porch Comics, Bob Corby, PO Box 20550, Columbus, OH 43220.

Apr 19 OH, Toledo. Comic Con, Holiday Inn Express. 10621 Fremont Pike (Perrysburg) I-75 & Rt. 20 exit 193, SH: 10am-4pm, T: 38-6', F: $60., A: $2., 6 & under free. Jeff Harper, PO Box 24, Uniontown, OH 44685. PH: 330-499-6056.

Apr 19 OH, Columbus. Toy & Comic Show, Veterans Memorial. 300 W. Broad St., West Hall, SH: 9am-3pm, T: 250-6', F: $50., A: $5.-$8. CTS Promotions, PO Box 524, Brice, OH 43109. James Ford, PH: 614-886-1346. jamesford73@yahoo.com

Apr 26 OH, Columbus. Doll Show, Aladdin Temple. 3850 Stelzer Rd., SH: 10am-4pm, A: $4. Henrietta Pfeifer, PH: 614-837-5573.

May 3 OH, Canton. Comic Con, Courtyard-Marriott. 4375 Metro Circle NW, SH: 10am-3pm, T: 28-8', F: $60., A: $2., 6 & under free. Jeff Harper, PO Box 24, Uniontown, OH 44685. PH: 330-499-6056.

OKLAHOMA

Jun 5-7 OK, Oklahoma City. Sooner Con, Biltmore Hotel. 401 S. Meridian AVe. SoonerCon, 6006 S. Western, Oklahoma City, OK 73139. PH: 405-632-2848.

Visit *www.cbgxtra.com* weekly for con listings!

PENNSYLVANIA

Apr 24-26 PA, Pittsburgh. Steel City Con, Indoor Sports Arena. 220 Rich Hill Rd., SH: Fri. 2pm-7pm, Sat. 10am-5pm, Sun. 10am-4pm. T: 500, A: $10.-$20., under 12 $5. Orangestone Promotions Inc., PH: 412-213-0224. info@steelcitycon.com

May 3 PA, New Hope. Train Show, Eagle Fire Co. Rt. 202 & Sugar Rd., SH: 8am-12noon, A: $4., under 12 free. Fred Dauncey, 1443 Leonard St., S. Plainfield, NJ 07080. PH: 908-755-7989.

May 17 PA, New Hope. Doll Show, Firehouse. 46 N. Sugan Rd., SH: 10am-3pm, A: $3., under 12 free. PH: 215-657-2477.

PUERTO RICO

May 2-3 PR, Puerto Rico. Comicon & Pop Culture Expo, Convention Center. Ricardo Carrion, PMB 240 Ave. Ponce de Leon, #1507, Santurce, PR 00909. PH: 787-364-2443.

TENNESSEE

Jun 12-14 TN, Knoxville. AdventureCon, Convention Center. PH: 800-605-1095 or 702-408-0495.

TEXAS

Apr 25 TX, Live Oak-San Antonio. Eckman's Comic, Sports Card & Toy Show, Civic Center. Pat Booker Rd., IH-35 & Loop 1604, SH: 9am-5pm, T: 155, A: $4. PH: 210-653-9494.

May 2-3 TX, Houston. Comicpalooza, West Oaks Mall. SH: Sat. 10am-9pm, Sun. 12noon-6pm, F: $75.-$400., A: free. comicpalooza@gmail.com

VIRGINIA

Apr 25 VA, Salem. Roanoke Valley Comicon, Civic Center. 1001 Roanoke Blvd., A: $5., 10 & under free. Untamed Worlds. 2598 Clarks Rd., Rustburg, VA 24588. rvc@untamedworlds.com

May 3 VA, Tysons Corner. Comic Book Show, Crowne Plaza. 1960 VChain Bridge Rd., SH: 10am-3:30pm, T: 30, F: $65., A: $3. Nick Shoff, PH: 301-990-4929.

May 31 VA, Richmond. Central VA Comic Convention, Crowne Plaza. 6532 W. Broad St., T: 60-6', F: $75., A: $5. vacomicon.com

Jun 7 VA, Dunn Loring. Comics Show, Fire Dept. 2148 Gallows Rd. www.capicons.com

WISCONSIN

Apr 26 WI, Menasha. 21st Annual Fox Valley Area Toy Show, Waverly Beach Supper Club. N8770 Fireland 1, SH: 9am-3pm, A: $2., under 10 free. Robert & Kristine Loderbauer, N121 Cty. Hwy. N., Appleton, WI 54915. PH: 920-730-0292. loderbauer-auction@sbcglobal.net

ALBERTA

Apr 25-26 AB, Calgary. Comic & Entertainment Expo, Round Up Centre, Stampede Park. Hall D, 20 Roundup Way SE, SH: Sat. 10am-6pm, Sun. 10am-5pm, A: $15.-$60. info@calgaryexpo.com

BRITISH COLUMBIA

Jun 13 BC, Vancouver. Pop Culture Collectibles Fair, Croatian Cultural Centre. 3250 Commercial Dr., SH: 10am-4pm, F: $40., A: free. Verne Siebert, Box 11, 4607 Kingsway, Burnaby, BC V5H 2B3 Canada. PH: 604-521-6304.

ONTARIO

May 31 ON, Ottawa. Comic Book Show, Civic Centre. 1015 Bank St., SH: Fri. 10am-4pm, T: 110-8', F: $60., A: free. Mike Quevillon, PH: 613-823-1837. mrq@rogers.com

Convention Calendar Listing Form

Show site (city and state): _____

_____

Show date: _____

Show name: _____

Location: _____

Show hours: _____

Admission: _____

Number of tables and cost per table: _____

Organizer: _____

Mail to: CBG Show Calendar, 700 E. State St., Iola, WI 54990
E-mail: *showscalendar@krause.com* • **Fax:** 715-445-4087.

CONVENTION SHOWCASE

Convention showcase ads are available at $122.00 each. Typesetting is included in the cost.

SHOWCASE ADS ARE A GREAT ADVERTISING VALUE!

You can have your ad appear in Comics Buyer's Guide for only $122.00. Promote your convention, your comics store, or sell your personal collection.

Call today for complete advertising information:

715-445-2214

DRAGON-CON

August 31-September 3, 2007
Atlanta, Georgia

Hundreds of Guests, Thousands of Hours of Programming, Huge Dealers/Exhibitors Halls, Open & Tournament Gaming, and So Much More!

Sleep on your own time!

For the latest information, visit us at: www.DRAGONCON.org

DAWN © 2007 Joseph Michael Linsner

#1 ORIGINAL COLLECTIBLE SHOW IN THE USA

EVERY WEDNESDAY & 3pm to 9pm

EVERY SATURDAY 9am to 5pm

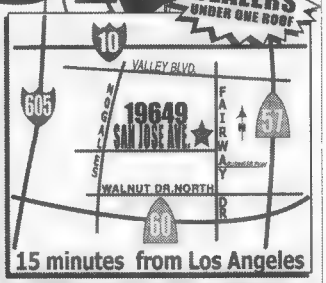
FRANK & SON COLLECTIBLE SHOW

FREE ADMISSION

FREE PARKING

OVER 200 DEALERS UNDER ONE ROOF

FRANK AND SON COLLECTIBLE SHOW IS THE BIGGEST AND THE BEST IN THE U.S.A. AND IS YOUR LAST STOP FOR ALL YOUR COLLECTIBLE NEEDS. WE HAVE COMIC BOOKS OLD & NEW. IF YOUR INTO CARD GAMES WE HAVE THEM ALL, YU-GI-OH, POKEMON, DIGIMON, MAGIC, WITH MAGIC TOURNAMENT PLAY DURING BUSINESS HOURS. THE LARGEST SELECTION OF HOTWHEELS, MATCHBOX, MODEL KITS, AND DIE-CAST COLLECTIBLES YOU WILL EVER SEE. IF YOUR LOOKING FOR SPORTS MEMORABILIA WE HAVE AUTOGRAPHED BALLS, BATS, JERSEYS, PUCKS, BASEBALL CARDS, BOBBLE HEADS, AND ANYTHING ELSE SPORTS RELATED YOU CAN THINK OF. WE ALSO HAVE ANY ACTION FIGURES YOUR LOOKING FOR LIKE McFARLANE, WRESTLING, SIMPSONS, STAR WARS, RARE IMPORTS AND ALL THEIR ACCESSORIES. WE ALSO HAVE McDONALDS COLLECTIBLES, MOVIE POSTERS, BEANIE BABIES, COLLECTIBLE SUPPLIES, AND MUCH, MUCH, MORE!!!



15 minutes from Los Angeles

19649 E.San Jose Ave City Of Industry CA 91748 (909) 444-7955

PULP MAGAZINE COLLECTION

Online only auction

Bailey's Honor Auctions & Proxibid

March 19th - 31st, 2009

www.baileyshonor.com

One estate collection from Milwaukee Area

2000+ issues 1930's - 1950's Detective, Super Hero, Sci Fi, Western

Argosy, Amazing Stories, Fantastic Adventures, Excitement, Speed Detective, Greater Gangster Stories, Double Action Gang, Phantom Detective, Weird Tales, Pirate Stories, High Seas, Ghost Super Detective, Spy Novels, Black Hood Detective, Private Detective, Ace G man, G men Detective, Uncanny Stories, Out of this World, Scorpion, Octopus, Black Aces, **Mysterious Wu Fang**, Secret 6, Double Detective, Feds, Super Detective, Spy Stories, High Spot, Black Book Detective, Thrilling Wonder Stories, Famous Fantastic Mysteries, Detective Book, Popular Detective, Startling Stories, Secret Agent X, Dime Detective, Masked Detective, Operator #5, Magic Carpet, Black Mask, Whisperer, Crime Busters, Public Enemy, Avenger, Captain Future, G8 and his Battle Aces, Nick Carter, Clues Detective, **Doc Savage**, Swift Story, Air Adventure, **Spider**, **Shadow**, Lone Eagle, Hopalong Cassidy, Mavericks, Western Raider, Range Riders, Masked Rider, Ranch Romances, Jungle Stories, **Dan Dunn, Dr. Yen Sin**, Captain Hazzard, Sheena Queen of the Jungle, Red Star, Secret Six, Captain Combat, Capt. Satan, Doctor Death, Capt. Zero, Wizard, Skipper, Ka-Zar, Long Ranger, Dusy Ares, Bill Barnes, Detective annual

Terms: credit cards 18% buyer fee through Proxibid, shipping done by UPS Store as separate transaction or pick up available.

BAILEY'S HONOR AUCTION SERVICE

Carol Miller, Reg. WI Auctioneer #319

1448 N. Breezeland, Oconomowoc • **(262) 569-8687**

ADVERTISERS' INDEX

A

Auction Business 43

B

Bags Unlimited 17, 131
Bailey's Honor Auction 106
Big Apple Conventions Inc 69
Bill Cole Enterprises, Inc. 3, 63

C

Claypool Comics 53
Collectibles Insurance Svcs 61
Comic Books & Collectibles 63
Comic Heaven 63
Comic Vendor, The 110
Comic-Con International 2
Comic Buyer's Guide 63, 105, 106, 109
Cornell & Finkelmeier 106

D

D.C. Hollis 110
Discount Comics 63
Dragon Con 105

E

Eschenberg, Conrad 110

F

F&W Pub/North Light Books 26, 59
Frank & Son Comic/Card Show 106
FX International 5

G

Gen Con LLC 11

H

Heritage Galleries & Auction 132
High Tower Comics, Inc. 47

I

Impulse Creations 27

J

J & S Comics 63

K

KP Adv 109
KP Book 31, 53

M

M&M Comic Service 63
Morgan Printing, Inc. 63

N

Neat Stuff Collectibles 35, 110
New Baby Productions 63
New London Associates 9

R

Redbeard's Book Den 63

S

Stickman Graphics 55

W

Write Brothers, Inc. 47

Web Directory 108
Retailer Directory 107

The advertisers' index is provided as a reader service. Occasional last-minute changes may result in ads appearing on pages other than those listed here. The publisher assumes no liability for omissions or errors.

"THE COMIC BOOK MEMORABILIA INSURANCE POLICY"

Marketed by

Cornell & Finkelmeier, Inc.

An insurance program specifically designed for comic book collectors and dealers including store package coverages if needed.

Underwritten by

TRAVELERS

P.O. Box 210, Wapakoneta, OH 45895

Phone: (419) 739-4000

(800) 739-3314

E-mail: comics@cf-insurance.com

www.cf-insurance.com

COMIC SHOP DIRECTORY

CALIFORNIA

Comic Relief of Berkeley
2026 Shattuck Avenue
Berkeley, CA 94704
510-843-5002
E-Mail: info@comicrelief.net
www.comicrelief.net
Largest selection of graphic novels, Manga, underground, independent, erotica, fringe-culture & collectibles.

CONNECTICUT

Sarge's Megastore
124 State Street
New London, CT 06320
860-443-2004
E-Mail: sargescomics.com
www.sargescomics.com
Largest fantasy store in the northeast, over 70,000 comics in stock. Gaming room, models, toys, manga, CDs, DVDs, sales & rentals • Tons of Anime. Open 7 days a week • Mail order available.

FLORIDA

Tate's Comics+Toys+Videos+More
4566 N. University Drive
Lauderhill, FL 33351
954-748-0181
www.tatescomics.com
6,800 square foot pop-culture superstore in the heart of South Florida! Huge & organized back issue selection. Graphic Novels, Manga, Anime, Star Wars and

KENTUCKY

Great Escape, The
2433 Bardstown Road
Louisville, KY 40205
502-456-2216
Louisville's only full service comic book store

Great Escape, The
(Formerly Pac-Rat's Inc.)
Greenwood Square Shopping Center
2945 Scottsville Road
Bowling Green, KY 42104
502-782-8092
Widest selection of comics within 50 miles. Open every day.

MINNESOTA

Source Comics & Games
1601 W. Larpenteur Avenue
Falcon Heights, MN 55113
651-645-0386
E-Mail: bobsource@aol.com
www.sourcecandg.com
Full service comics! New, old, Manga, independent, alternatives, graphic novels and trade paperbacks & gigantic selection & great service! Come see us!

Uncle Sven's Comic Shoppe
1838 Saint Clair Avenue
Saint Paul, MN 55105
651-699-3409
E-Mail: svenscomics@aol.com
www.sourcecomicsandgames.com
Your local, neighborhood, great service & selection comic book store! Featuring a wide array of all things comic book and many other printed peculiarities! Always an adventure!
Open: Wed.-Sat.11 am to 8 pm; Sun.12 pm to 5 pm

NEW JERSEY

21st Century Music & Collectibles
39 West Fort Lee Road
Bogota, NJ 07603
TOLL FREE: 1-800-846-9501
FAX: 201-343-1135
E-Mail: auctions@21centurymusic.com
www.e-auctionstores.com
Hours: Monday-Saturday 11 am-6 pm
Comic books 1933-1975, magazines, movie posters, Matchbox/Hot Wheels, vintage sports cards, old toys, vintage paperbacks, records, CDs, DVDs, and much more. Retail, wholesale, discounts. ALWAYS BUYING, WILL TRAVEL FOR LARGE COLLECTIONS.

NEW YORK

Fourth World Comics
33 Route 111
Smithtown, NY 11787
631-366-4440
The Best comic store on Long Island.

Jim Hanley's Universe
4 W. 33rd Street
(Opposite the Empire State Building)
New York, NY 10001
212-268-7088
"Jim Hanley's Universe owes me money!" - Evan Dorkin (Milk & Cheese).

Jim Hanley's Universe, Ltd.
325 New Dorp Lane
Staten Island, NY 10306
718-351-6299
"...What A Modern Comics Store Should Be!" - Max Allan Collins.

OHIO

B & L Comics, Cards & Nostalgia
5591 Ridge Road
Parma, OH 44129
440-886-3077
20 minutes from Rock and Roll Hall of Fame In Cleveland's largest suburb. Large selection.

Parker's Records & Comics
1222 Suite C. Rt 28
Milford, Ohio 45150
Phone/FAX: 513-575-3665
E-Mail: dkparker39@fuse.net
www.parkersrc.com
New & Silver Age & up. Selling personal collection from 1950's forward, of 60,000 comics.

RHODE ISLAND

The Time Capsule
537 Pontiac Avenue
Cranston, RI 02910
401-781-5017
E-Mail: ryeremian@aol.com
www.thetimecapsule.com
Open 7 days a week! Thousands of back issue comics, records and toys!

TENNESSEE

Great Escape, The
Gallatin Road At
Old Hickory Blvd.
Madison, TN 37115
615-865-8052
Comics, CDs, records, tapes, video games, movies, cards, gaming, toys, comic-related items. Open daily.

Great Escape, The
1925 Broadway
Nashville, TN 37203
615-327-0646
Comics, CDs, records, tapes, video games, movies, DVD's, gaming, toys, science fiction, non-sports cards.

TEXAS

Duncanville Bookstore
101 W. Camp Wisdom Road
Suite #J
Duncanville, TX 75116
972-298-7546
FAX: 972-298-1777
E-Mail: AndyMac2570@aol.com
www.duncanvillebookstore.com
Hours: Tuesday - Saturday 10:00 am - 7:00 pm
Thousands of Back Issues!! Old to New
Free Subscription Service
15% Discount!! Lots of Toys and Collectibles!!
Always Buying!!

This section features listings for retail comics stores around the U.S. arranged by state. Traveling comics collectors of all types search for new stores to dig through on their vacations, business trips, etc. (be sure you mention that you saw it in CBG!) Advertise your establishment here, include your name, contact person (this will not appear in the listing), address, city, state, zip, phone, fax, if you carry CBG in your store and approximately 10 words (or less) of miscellaneous description, for only $276.00 for 12 consecutive issues. Mail to: Comics Buyer's Guide, 700 E. State St., Iola, WI 54990.

Retailers listed in bold sell Comics Buyer's Guide in their stores. For information on how you can sell Comics Buyer's Guide in your store contact your Comics Distributor or our Bulk Sales Department at 715-445-2214.

WEB DIRECTORY

AUCTIONS

Heritage Comic and Comic Art Auctions
HA.Com/Comics
$75,000 - $100,000 worth of comics and art auctioned every week!
E-mail Bid@HA.com for consignment/ subscription information.

BACK ISSUE COMICS

A&S Comics and Cards
www.ascomics.com
ascomics@aol.com
Thousands of backissues, inventory constantly growing, discounts available, strict grading, satisfaction guaranteed. Want lists accepted.

Demolition Comics
www.demolitioncomics.com
Save 20% off everything every day! Over 1,300 trades in stock. Hot newer back issues and variants. Subscription service available. Largest selection of comic posters and variants on the Web!

G-Mart Comic Book Store
www.g-mart.com
Buy current and back issues online. Advance orders from Previews save 35% off new comics.

BUYING COLLECTIONS

Neat Stuff Collectibles, LLC
www.sellmyneatstuff.com
buyingeverything@yahoo.com.
Buying entire collections.
Payment in full on the spot!

CERTIFICATION

Comics Guaranty, LLC
www.CGCcomics.com
Give your books the advantage of certification, accurate grading, and state-of-the-art protection.

CONVENTIONS/SHOWS

Frank & Son Collectible Show
www.frankandsonshow.com
#1 Show in U.S. Wednesday night & Saturday. We have everything! Free Admission & Parking.

DISTRIBUTORS

Diamond Comic Distributors/ Previews
www.diamondcomics.com
Previews editorial online, weekly updated shipping lists, The Toy Chest, Video Vault, and more!

GOLDEN & SILVER AGE COMICS

Greg White
Kissimmee, Florida
www.gregwhitecomics.com
Vintage comics 1940's - 1970's. BLB'S. Original art. Disneyana, Lunch Boxes. Bubble Gum cards. New & Recent product. All items pictured. Free shipping within the USA. We also purchase pre-1975 collectibles. (407) 870-0400

Gary Dolgoff Comics
www.garydolgoffcomics.com
Over 800,000 comics 1940's-2000's! Superhero (DC, Marvel, Fawcett, Fiction House, Quality, Dell & Gold Key, etc.) TV & Movie, Funny, Western, War, Romance, etc. Our strict grading saves you 25%-50% (over industry- standard grading) Buying & Selling Comics Poor To Mint - No collection too large! ($100-$10,000 finders fees paid for info leading to a deal). Call toll free: 866-830-4367 24 hours

Metropolis Collectibles, Inc.
www.metropoliscomics.com
Largest comic book dealer in the world. Over 100,000 Gold, Silver & Bronze Age comics for sale, large selection of CGC graded comics, computerized want list service, search engine, monthly feature & market report.

Terry's Comics
www.terryscomics.com
Very large selection of Golden Age through Bronze Age comics, comic magazines, pulps and fanzines.

Harley Yee Rare Comics
www.harleyyeecomics.com
Buying and selling Golden Age, Silver Age, Bronze Age CGC comic books. Over 30,000 comic books on our Web site at www.harleyyeecomics.com

INSURANCE

Collectibles Insurance Services LLC
www.collectinsure.com
info@insurecollectibles.com
Insurance for your collection. It has taken years to collect them – ake a few minutes to protect them. Call 888-837-9537.

ONLINE RETAILERS

Westfield Comics
www.westfieldcomics.com
Serving collectors for over 20 years. Serving collectors online since 1994.

ORIGINAL ART

Norm Breyfogle
www.normbreyfogle.com
The newly-designed, radically upgraded, official Norm Breyfogle Web site is now online!

PRICE GUIDES

Comicspriceguide.com
www.comicspriceguide.com
The Internet's premiere comic price guide. Comprehensive collection tracking. Buy and sell comics commission free.

SUBSCRIPTION SERVICES

M & M Comic Service
www.mmcomics.com
New comics up to 50% off. Statues & busts up to 30% off. 21 years in business.

SUPPLIES

Bill Cole Enterprises
www.bcemylar.com
Specializing in Archival comic book supplies. We can supply Mylar sleeves in just about any size. E-mail: sales@bcemylar.com

To place your ad in the Internet Directory, please include your name, address, city, state, zip, phone, Web address, category and a 15-word (or less) description all for $276.00 for 12 consecutive issues (address and phone will not appear in listing). Mail to: Comics Buyer's Guide, 700 E. State St., Iola, WI 54990 or call 715-445-2214.

CLASSIFIEDS

Now at cbgxtra.com • SELF-SERVICE CLASSIFIED ENTRY

You can now enter your own classified word ads! Simply go to www.cbgxtra.com, click on "Classifieds," then click on "Click here to place an ad!" and follow the 6 easy steps. The cost is calculated immediately for you.

4000 ANNOUNCEMENTS

Order this live action interactive DVD where you decide what happens next in the movie. Firebrand has been captured by Shapeshifter and is placed in various deathtraps! It"s up to you to decide her fate! Mature viewers. Send $30 to WAVE Productions PO Box 83 Deerfield, NJ 08313 or order through PayPal sending your payment to waveids@aol.com cfw2494845

VISIT THE Hall of Heroes Super Hero Musuem at 58005 County Road 105, Elkhart, IN 46517. Call 574-293-0755 for a tour. http://www.myspace.com/hallofheroesmusuem cfw2780050

comicvendor.com

THE WORLD FAMOUS COMIC VENDOR

1330 East 223rd St., Unit 508
Carson, CA

BIG REWARD

For Info Leading to Purchase

Super High Prices Paid!

GENUINE GAINES FILE COPIES OF MAD 1, 9-17, 19, 23

and

PANIC 2, 7, 10-12

ALL MUST HAVE GAINES CERTIFICATE

Nick Scotto

Cell: 310-850-1800

9-9 PST Daily

e-mail: info@comicvendor.com

4100 ARCHIE, FOR SALE

ARCHIE'S CHRISTMAS stocking #15, Archie Annual #12, Little Archie #17, some Ink o/w VG, $25 plus $5 shipping. 215-627-7258. cfw2786149

4111 BLACK & WHITE, WANTED

ALBEDO #2 is a cool comic. Have any? Let me know. B&W Grendel, too. Mike Bromberg PO Box 59321, San Jose, CA 95159 mike@designbymike.com cfw2787227

4120 CLASSIC, FOR SALE

1969-1970 CLASSICS Ill. #46 Kidnapped (VF/NM) and #48 David Copperfield (VF), $15 each. 618-398-2673. cfw2535275

LARGE SELECTION of classic Comics, illustrated, Juniors, various grades. Send SASE with your want list. Rogofsky, Box 107CB, Glen Oaks, NY 11004. cfw2784825

4121 CLASSIC, WANTED

FOREIGN AND United States coin, currency and medal collections wanted by collector. Highest- fairest check offer promptly sent. Mail insured. Bill Morgan, Box 361224, Birmingham, AL 35236. cfw2785902

4122 COMIC COLLECTIONS FOR SALE

50 ASSORTED Marvel and DC comics from last twenty years. $24.95 free shipping. 602-277-0757. www.allaboutcomics.com 5060 N Central, Phx, AZ 85012. cfw2787241

MARVEL COMIC collection for sale valued at $50,000. Taking bids no cherry picking. Some Golden Age, mostly Silver Age. James Wright, 22 Dortch Ave, Asheville, NC 28801. cfw2780006

NM COMICS .50 cents each! No lists, rawdon assort. 80/90's. 3.30 post. 10-100! Lavarello, 13350 NE 17th Ave., Trenton, FL 32693. Vince 352-493-9242. cfw2784872

4128 DARK HORSE, FOR SALE/WANTED

DARK HORSE Outlanders Set 1-33. Japanese Sci Fi Manga $60 total with shipping included. Mention CBG Ad. Call M-TH 10-6 p.m. Paperback Palace, Ashville, NC 828-665-0404. cfw2785282

MARTHA WASHINGTON. All miniseries and one-shots. Email offer to kimhaneypca@hotmail.com or write Haney, 17822 Oyster Bay Ct, Dumfries, VA 22026. cfw2787169

4130 DC, FOR SALE

1970 TO 1990, all mint, never read bagged & boards. Send for list. Asher, 28090 Garfield, Roseville, MI 48066. cfw2786106

BATMAN #183, 184, Detective #347, 352, 353, 354, 356, 357, VG or better, $50 plus $5 shipping. 215-627-7258. cfw2786143

DC BATMAN #672-675, 677-683 (set) $20 ppd. Grant Morrison/ Tony Daniel R.I.P. & Last Rites. Mike Adams, 1212 Varsity #313, Dekalb, IL 60115. cfw2781000

SEVEN SOLDIERS, complete set, NM. Email offer to kimhaneypca@hotmail.com or write Haney, 17822 Oyster Bay Ct, Dumfries, VA 22026. cfw2786940

TEEN TITANS (current) #1/2 Wizard #1 (both covers) 2-25 $60 ppd. Priority mail all VF/NM. Mike Adams, 1212 Varsity #313, Dekalb, IL 60115. cfw2781004

4131 DC, WANTED

BIBLE COMICS! Looking for DC Bible, tabloid edition. Please send trade list to Nelson Jimenez, 75B Maple Tree Ave Stamford, CT 06906 .nelson2691@yahoo.com cfw2786063

DOES ANYBODY have a price list for DC Graphic Novels if so please send your price list. Candy Goodman, 557 N 37th Ave, Phoenix, AZ 85009. 602-278-2464. cfw2786936

DOES ANYBODY have readable or better condition DC Golden Age Graphic Novesl please send your list or call. Candy Goodman, 557 N 37th Ave, Phoenix, AZ 85009. 602-278-2464. cfw2786929

GRAPHIC NOVELS JSA All Star Archives Vol. 1, All Star Comics Archives Vol. 11, Golden Age Flash Archives Vol. 2, Golden Age Hawkman Archives Vol. 1. 602-278-2464. cfw2786933

SECRET ORIGINS of the Super DC Heroes with dust jacket. 1976. Send scan, description and asking price to kimhaneypca@hotmail.com cfw2787164

SPECTRE! LOOKING for comics featuring the Spectre. Send trade lists to Nelson Jimenez 75B Maple Tree Ave Stamford CT 06906 or nelson2691@yahoo.com cfw2786132

4140 DELL/GOLD KEY/WHITMAN FOR SALE

GK FIRST issue all VF Buck Rogers, Doc Savage, Flash Gordon Girl From Uncle, Green Hornet all for $75 add $2.50 for postage. Raymond Miller, 213 Blystone Rd, Creekside, PA 15732. cfw2780066

4150 DISNEY, FOR SALE

.99 SALE, see bubbasbooks on E-bay for new deals in the New Year! vjlava@bellsouth.net for want requests! 352-493-9242. cfw2784885

DISNEY COLLECTION for sale. Call Vince Lavarello at 352-493-9242 for details 40's-90's! .99 sale on E-Bay search ID= bubbasbooks full refunds!. cfw2784890

WALT DISNEY Comics & Stories, send for list. I am deaf, please write. Asher, 28090 Garfield, Roseville, MI 48066. cfw2787330

4151 DISNEY, WANTED

SWAMP FOX Canada Dry Give-A-Way Comics: Tory Masquerade, Rindau Rampage, etc. Scarecrow #3-657. Richard Davidson, 106 Lacey Oak, San Antonio, TX 78230. 210-492-2206. cfw2785907

4160 EC, FOR SALE

MOST TITLES available, reading copies only. Also EC's convention kit, vault keeper, old witch photos set. List SASE. Rogofsky, Box 107CB, Glen Oaks, NY 11004. cfw2784797

SQUA TRONT Good Lord complete hardcover set Pictofiction $100 ppd. Cheap. Phil Fuller, 740 Green Lake Rd., Catskill, NY 12414-6215. 518-945-1113. cfw2785949

4170 FAWCETT, FOR SALE

MARY MARVEL Fanzine #10 out now! Golden Age reprints in full color! 52 page digest. $11.50. Mike Bromberg PO Box 59321, San Jose, CA 95159 mike@designbymike.com cfw2787223

4181 FOREIGN, WANTED

FOREIGN AND United States coin, currency and medal collections wanted by collector. Highest- fairest check offer promptly sent. Mail insured. Bill Morgan, Box 361224, Birmingham, AL 35236. cfw2785905

4185 GRADED COMICS FOR SALE

1968 SUB-MARINER #1 8.5 $200. 1982 Wolverine Limited Ser. #1 9.6 $230. 1988 Amazing Spiderman #300 7.5 $105. Hulk #182. 9.0 $155 postpd. 618-398-2673 cfw2787189

1974 ADDAMS Family #1 8.5 $160. 1975 Joker #1 8.5 $85. 1968 Capt. America #100 7.5 $170 1977 Star Wars #1 9.2 $175 postpd. 618-398-2673 cfw2787197

4191 HARVEY, WANTED

WANTED DICK Tracy comics for resale. All companies. Please write Benders, 22 S. Mallory St, Hampton, VA 23663. bendersbooks@cox.net 757-723-3741. cfw2728520

4210 MARVEL/TIMELY, FOR SALE

IRON MAN #4, 5, Huck #105, 107, Submariner #3, Doctor Strange #171, Capt. America #103, F.F. #77, 102, VG/Better, $50 plus $5 shipping. 215-627-7258. cfw2786139

4211 MARVEL/TIMELY, WANTED

1970 TO 1990 Marvel, all mint, never read, bagged & boards, send for list. Asher, 28090 Garfield,Roseville, MI 48066. cfw2787232

GRAPHIC NOVELS Marvel Masterworks: Golden Age Marvel Comics Vol. 3, Vol. 2, Vol. 1 Marvel Masterworks: Golden Age Daring Mystery Vol. 1. 602-278-2464. cfw2786930

4220 SCIENCE FICTION/HORROR FOR SALE

HORROR ARTIST Jerrod Brown at http://www.myspace.com/jerrodbrown original paintings, prints and commissions cfw2787170

RE HOWARD Fanzines, Pulps, Paperbacks, hardcover books, Weird Tales, etc. Also Doc Savage, Shadow, ERB, Pulps and Paperbacks, lists SASE. Rogofsky, Box 107CB, Glen Oaks, NY 11004. cfw2780483

STAR TREK books, guns, dolls, various enterprises, figures, posters, paperbacks, maps, decanter, communicators, 1970's and 1980's large list, SASE. Rogofsky, Box 107CB, Glen Oaks, NY 11004. cfw2780434

TRADE PAPERBACK DC HOM 1, 2 HOS 1 Phantom Stranger Marvel Horror Mammoth Books of Horror, Zombie Comix Vampi Papercutz TFTC 1, 2. $32 ppd. Phil 518-945-1113. cfw2785952

4240 UNDERGROUND, FOR SALE

THE CRIMSON Gash vs. Satan 48 pages Hardcore Epic of Sex and Violence co-stars Demi! $6 to Jay Naylor, 3130 Bloomington Ave, Mpls, MN 55407. cfw2780560

UNDERGROND AND Alternative comics for sale. Also buying lots or single Undergrounds. Buy sell trade. Visit us at bdcuesandcomix.com Bob Danielson 509-628-8504. cfw2785794

4241 UNDERGROUND, WANTED

UNDERGROUND COMICS wanted. Buy sell trade. Lot or singles. Visit us at bdcuesandcomix.com Bob Danielson 509-628-8504. cfw2785786

4250 INDEPENDENTS, FOR SALE

"EVERMIND PRINCE OF THOUGHT", it's unique, funny, spiritual, encouraging, and wholesome. With Cool Art buy it and other great Independence at comixpress.com Wishing you spirit and peace. cfw2780367

Award Winning Graphic Novel Series Now available for the first time, direct to CBG readers, the Eye Witness graphic novel series by Award-Winning author/illustrator, Robert James Luedke. It's an action-thriller! It's a Bible adaptation! It's two...two...two stories in one! To order, visit: www.headpress.info ....and enter promo code "holiday" to get 20% off your order. cfw2541637

EAGLE & QUALITY Judge Dredd Comics 40 comics $20 ppd. Quantity limited call 815-758-8310 Mike Adams 1212 Varsity #313 Dekalb IL 60115 cfw2787165

EAGLE COMICS & Quality Comics Judge Dredd 40 comics $20 ppd. NM priority mail. Mike Adams, 1212 Varsity #313, Dekalb, IL 60115. cfw2780999

4251 INDEPENDENTS, WANTED

KIRBY! JACK Kirby collector magazines wanted. Send trade lists to Nelson Jimenez 75B Maple Tree Ave Stamford CT 06906 or nelson2691@yahoo.com cfw2786152

SPIRIT JAM one-shot wanted. Send trade list to Nelson Jimenez 75B Maple Tree Ave Stamford CT 06906 or nelson2691@yahoo.com cfw2786156

4261 WESTERNS, WANTED

TV WESTERNS vg/better. Dells like Gunsmoke, Bonanza, other companys too. vjlava@bellsouth.net E-bay ID= bubbasbook for great .99 cent deals! cfw2784892

4300 GOLDEN AGE, FOR SALE

46 COMICS in good to VG Gene Autry Tarzan Superman Donald Duck Looney Tunes Lassie Blackhawk estimated value $300 yours for $150 plus S&H. Frank Ferrer, 3531 Westminster, Rd, Sebring, FL 33875. cfw2785958

46 COMICS in good to VG Superman Tarzan Lassie Blackhawk Jimmy Olsen Donald Duck Gene Autry Looney Tunes estimated value $300 yours for $150 plus S&H. Frank Ferrer, 3531 Westminster, Rd, Sebring, FL 33875. cfw2785962

COMIC BOOKS 1940 thru 1992, DC, EC, Disney, Harvey, Quality, Fox, MLJ, Fawcett, Classics, Dell, Marvel, Timely, Westerns, catalog $2.. Rogofsky, Box 107CB, Glen Oaks, NY 11004. cfw2780460

LARRY DOBY Baseball Hero G-VG $48 Eddie Stanky Baseball Hero Gd $28 shipping $4. Brian Kuzner, 1806 W 4th St, Dunellen, NJ 08812. cfw2784850

THRILLING TRYE Story of the Baseball Yankees Gd-VG $65 True Sport Picture Stories vo. 2 #9 Gd-VG $20. Postage $4. Brian Kuzner, 1806 W 4th St, Dunellen, NJ 08812. cfw2784848

4301 GOLDEN AGE, WANTED

I LIKE Golden Age Harlequin covers and appearances. Catman, too. Mike Bromberg PO Box 59321, San Jose, CA 95159 mike@designbymike.com cfw2787224

LOOKING FOR coverless Sub-Mariner #12 (Timely); some pages missing ok, depending on which ones. Someone has to have one! Help me! Zookeeper615@hotmail.com Mike, 773-743-7622. cfw2571875

TARZAN IN NM #16, 17, 19, 23, 25, 26, 29, 31, 32, 33, 34, 39, 44, 46, 48, 53, 56, 58, 83, 87. Frank Ferrer, 3531 Westminster Rd., Sebring, FL 33875. cfw2785964

WANTED DICK Tracy comics for resale. All companies. Please write Benders, 22 S. Mallory St, Hampton, VA 23663. bendersbooks@cox.net 757-723-3741. cfw2728512

4310 SILVER AGE, FOR SALE

1977-1978 Silver Age Comics value grade checklist for sale, by Phil Beracha, mint, $45. Steve Berdy, phone for details: 315-879-8159. cfw2742088

HERBIE 10 Forbidden Worlds 125, 126, Adv Into The Unkown 154, 155, 161, 162 VF all for $75. Doctor Solar 6 thru 10 $40 all. Raymond Miller, 213 Blystone Rd, Creekside, PA 15732. cfw2780072

SILVER AGE set: Action Comics #322 #323 #346 VG $20 ppd. #225 good free 10¢ cover. Mike Adams, 1212 Varsity #313, Dekalb, IL 60115. cfw2781005

SILVER AGE set: Action Comics #348 #351 #357 VG/F $20 ppd. List available. Mike Adams, 1212 Varsity #313, Dekalb, IL 60115. cfw2781007

THREE STOOGIES #13 baseball cover fine $20. Creeper #4 Gd $5. Wonder Woman #139 Gd $10. Postage $4. Brian Kuzner, 1806 W 4th St, Dunellen, NJ 08812. cfw2784857

4320 GENERAL COMICS, FOR SALE

30 YEARS worth DC Gold Silver Dell Disney some CGC tons fo hardcovers trades Archie's Star War #1 & last Rumary Call for 352-978-1412 cfw2787174

HERO TB Lot Jonah Hex Enemy Ace Ess Silver Surfer 1, 2 X-Men 6 Avengers 5 Dr. Strange 1 55 Conans 1, 2 10 $25 ppd. Phil 518-945-1113. cfw2785956

HEY KIDS! Comics for sale! Silver Age to the Present. Send wantlist: The Funnies Farm, 1A Ward St., Suffern, NY 10901. E-mail: msgr4289@aol.com cfw2730192

4321 GENERAL COMICS, WANTED

adsdfafd cfw2709199

BATMAN #77 Fine condition, unslabbed $400. Phone in details. Steve Berdy 315-879-8159. cfw2786118

FOREIGN AND United States coin, currency and medal collections wanted by collector. Highest- fairest check offer promptly sent. Mail insured. Bill Morgan, Box 361224, Birmingham, AL 35236. cfw2785906

WANTED JUSTICE League America, Action comics (beginning with issue #400) 2000AD (old newsprint issues) will trade. Mike Adams, 1212 Varsity 313, Dekalb, IL 60115. cfw2780586

4400 ORIGINAL ART, FOR SALE

DOUG WEST Original Art for sale. Send for list, all 1970's when he was a teenager. 1-586-773-7196. cfw2785997

ORIGINAL COMIC ART

BUY / SELL / TRADE

www.comicsnart.com

Conrad Eschenberg

108 Hustis Rd., Cold Spring, NY 10516

Phone/Fax: 845-265-2649

E-mail: comicart@optonline.net

VAMPI #20 Original Cover Art by Kevin Lau, $500, Scan available. Please contact teenwitch@excite.com cfw2785947

4401 ORIGINAL ART, WANTED

SAMUEL CLARKE HAWBAKER original art wanted! Please contact teenwitch@excite.com cfw2785944

Brian Howard Art

Buying Original Art!

Call Now! Toll FREE

1-800-903-7246 Ask for Brian!

buyingeverything@yahoo.com

sellmyneatstuff.com

4420 BOOKS - GENERAL, FOR SALE

'DRUMS ALONG The Mohawk' book 1936, Little, Brown & Company, Boston, 80% of dust jacket in tact, $65. Steve Berdy 315-879-8159. cfw2786083

1942 WINNIE The Pooh by A.A. Milne, Illustrated by Mary and Wallace Stover. Also story 'The Toy Bearkins' VF $45. Steve Berdy 315-879-8159. cfw2785982

ADULT LOT Hanson's His of Mens mags 2, 3 Underground comix Mens Adventure mag His books Pulps and Sleazy Paperback His 10 $60 pp. 518-945-1113. cfw2785945

ALL HARV'S serious books about comics and cartooning and more news, reviews and cartooning lore galore at www.rcharvey.com cfw2785986

FARROW AND Blackstorm a new fantasy novel by Gary Petras available now at Barnes and Noble Amazon Trytium Publishing and all fine bookstores for $12.95. cfw2785926

LEO GORCEY Autobiography Book complee with dust jacket, in excellent condition $406. Rogofsky, Box 107CB, Glen Oaks, NY 11004. cfw2780478

ROCHESTER, NY, 'The Big Fella' by Henry W. Clune, 1956, autographed, book N. Mint, dust jacket NMint, +new items, $100. Steve Berdy 315-879-8159. cfw2786103

4430 PAPERBACKS, FOR SALE

ADULT PAPERBACKS, 1960's thru 1980's, Rear Window, Liverpool books, etc. Send wants with SASE. Rogofsky, Box 107CB, Glen Oaks, NY 11004. cfw2784799

COMIC STRIPS in paperbacks 1960's-70's, Batman, Daredevil, Dracula, Green Lantern, Hulk, Li'l Abner, Superman, Swamp Thing, Fantastic Four, Spiderman $10 each, send for free listings of other paperbacks. Alfred Farrugio, 21 W Lyons St., Melville, NY 11747. cfw2603500

EXECUTIONER, DOC Savage, U.N.C.L.E., 007, Farrah, Wonder Woman, Avengers, Star Trek, Honey West, Cherry Delight, Mod Squad, etc. Catalogue $2. Rogofsky, Box 107CB, Glen Oaks, NY 11004. cfw2780463

STAR TREK Paper back books all series. Great shape $2 each plus shipping. Send list or call first. M-TH 10-6 p.m. Paperback Palace, Ashville, NC 828-665-0404. cfw2785273

4450 MAGAZINES, FOR SALE

CINEFANTASTIQUE, STARBURST, Epic, Marvel, Who, RBCC, Vintage Funnies, Conan, Mediascene, Fantastic Films 1984, etc. Graphic Novels. Send wants. JS, 1500 Main Ave., Kaukauna, WI 54130. cfw2781179

MISC. MAGS. for sale. Send for list. Asher, 28090 Garfield, Roseville, MI 48066. cfw2786009

PLAYBOYS, PENTHOUSE, Playgirls, Hustler, High Society, Celebrity Sleuth, Skin, Partner, Traci, Leg Show, Madonna, Samantha Fox, photos, etc. Catalog $2. Rogofsky, Box 107CB, Glen Oaks, NY 11004. cfw2780453

SAMANTHA FOX, Richard Dean Anderson, Cindy Crawford, Timothy Dalton, Monkees, Equalizer, David Cassidy, Richard Chamberlain, lists SASE. Rogofsky, Box 107CB, Glen Oaks, NY 11004. cfw2784791

SUBSCRIBE TO Rants & Raves an online bi-weekly magazine of comics news and reivews, plus cartooning love galore at www.rcharvey.com cfw2785976

4630 TRADING CARDS FOR SALE

FLAT RATE Priority box fileld with unsorted NM/M sports cards of baseball, football, basket, Nasar about 500 cards at least 100+ stars! Email vjlava@bellsouth.net $50 ppd! cfw2784891

FOOTBALL CARDS 1970 to 1980, send for super stars list. Complete box of Reggie Jackson candy bars. Asher, 28090 Garfield,Roseville, MI 48066. cfw2787233

4650 OLDTIME RADIO, FOR SALE

OLDTIME RADIO on CD, Books, Movies, €lassic TV, on DVD. Send SASE for catalog. OTRNOW, PO Box 17148, Long Beach, CA 90807 or Visit otrnow.com cfw2742211

4660 MISCELLANEOUS, FOR SALE

#1 RADIO Album Magazine 1942 Bob Hope etc..., Dinah Shore on cover, exclusive portraits, N.Mint, $75. Steve Berdy, phone details 315-879-8159. cfw2742107

ALFRED E. Newman? "Me Worry?" postcard, "Shine Color" by color picture, Boston $35 VFine. Steve Berdy 315-879-8159. cfw2742105

COWBOY KNIFE Collection for sale. Send for list. All mint cond. Asher, 28090 Garfield, Roseville, MI 48066. cfw2787332

FRAZETTA'S "UNTAMED Love" and "Thunda" from Russ Cochran. Near Mint. $25 each. Ed Spiegel, 335 Farrington Blvd., North Brunswick, NJ 08902. cfw2742995

FREE COMICS? Free games? Free software? Free meals? Visit and see what's available at our online freebie portal! Membership required. http://www.all4nada.com cfw2784780

JAMES BOND catalog $3. American/ Foreign magazines, cars, posters, records, pressbooks, toys, games, dolls, guns, figures, photos, model kits, etc. Rogofsky, Box 107CB, Glen Oaks, NY 11004. cfw2780466

OLD BUYERS Guides for sale. 1980's or earlier. Send for list. Asher, 28090 Garfield, Roseville, MI 48066. cfw2786004

SHERLOCK HOLMES, 1976 original, souvenir theatre program starring Leonard Nimoy 5x8-1/2, 32 pages, Nimoy cover as Holmes, fine condition, $55. Rogofsky, Box 107CB, Glen Oaks, NY 11004. cfw2784832

SPIDER MAN bike, 1970, N.Mint, a few other toys. Send for list. Asher, 28090 Garfield, Roseville, MI 48066. cfw2786012

WILL EISNER "PS" plus other eisner material. edwin1000@optonline.net Spiegel, 335 Farrington, North Brunswick, NJ 08902. cfw2743000

WWE WCW TNA ECW PRO Wrestling events on DVD. Email mrjeff2000@aol.com for master list of DVDs and pricing. cfw2785091

4661 MISCELLANEOUS, WANTED

COLLEGE YEARBOOK'S Penn State University, 1980, 1981, 1982, 1983. Bill Smutny, 2701 Leonard St., LaCrosse, WI 54601. cfw2496800

DENNY DIMWIT Bobble Head doll, 1948 Wallgreens. Pep Cereal pins Kelloggs. I am deaf, please write. Asher, 28090 Garfield, Roseville, MI 48066. cfw2787325

DOUG WEST of Rochester, Mich. address or phone no. Please contact me. 1-586-773-7196. cfw2786058

FOREIGN AND United States coin, currency and medal collections wanted by collector. Highest- fairest check offer promptly sent. Mail insured. Bill Morgan, Box 361224, Birmingham, AL 35236. cfw2785909

RED RIDER & Lone Ranger hardback books, 40's. I am deaf, please write. Asher, 28090 Garfield, Roseville, MI 48066. cfw2787326

4700 NOVELTIES, TOYS, GAMES FOR SALE

AVENGERS, 007, Batman, Green Hornet, Dempsey/Makepeace, Starsky/Hutch, Equalizer, Chips, Saint, Dukes, A-Team, Charlie's Angels, U.N.C.L.E., Combat, catalog $2. Rogofsky, Box 107CB, Glen Oaks, NY 11004. cfw2780447

SUPERMAN III boardgame V.Fine, $45, Hagar The Horrible, "Glog" boardgame 1990, V.Fine, $50. Steve Berdy, 315-879-8159. cfw2742116

4800 FANZINES, FOR SALE

ALTER EGO #10, near mint #9, Squa Tront #7, 8, Library Lovecraftian #1, 1976 Comicart Convention Package, $30 each, postage $6. Rogofsky, Box 107CB, Glen Oaks, NY 11004. cfw2780473

MARY MARVEL Fanzine #10 out now! Golden Age reprints in full color! 52 page digest. $11.50. Mike Bromberg PO Box 59321, San Jose, CA 95159 mike@designbymike.com cfw2787228

WHO'S WHO of American Comic Books. Vol #1 by Jerry Bails, First Edition, 1973, illus 72 pages. $80. Rogofsky, Box 107CB, Glen Oaks, NY 11004. cfw2784828

4801 FANZINES, WANTED

GLORY FANZINE from 1970s. Email issues and asking price to kimhaneypca@hotmail.com cfw2787166

WANTED TO buy complete run of Comics Buyers Guide from 1972 thru 1992. Will pay cash or trade. gregwhitecomics.com 407-870-0400 cfw2787210

4900 NEWSPAPER STRIPS, FOR SALE

BUY MEANWHILE, A Biography of Milton Caniff. creator of Terry and the Pirates and Steve Canyon at www.rcharvey.com, plus news, reviews and cartooning lore. cfw2785994

SUNDAY COMIC dealer selling out large stock from 1905-date. Good strips must sell, no reasonable offer refused. Claude Held, Box 515, Buffalo, NY 14225. cfw2764442

THE ART of the Funnies, an Aesthetic History of Comic Strips for sale by author at www.rcharvey.com, plus news, reviews, and cartoon lore galore. cfw2786000

4902 VIDEOS/DVDS FOR SALE

RARE VINTAGE television with original cast commercials on DVD discs. 540-page detailed catalog, $25. Peter Lind, Box 4211, Muskegon Heights, MI 49444. 231-759-0870. cfw2505941

RARE VINTAGE television with original cast commercials on DVD discs. 540-page detailed catalog. $25. Peter Lind, Box 4211, Muskegon Heights, MI 49444. 231-759-0870. cfw2506075

TV Video/DVD
"Blast From the Past"
Collectors of Classic Television Programs of All Kinds!
We have a video/DVD catalog of over 27,000+ shows chock full of nostalgia, including:

- TV Shows from the late 40's to 80's (animated/live action)
- 1000's of Commercials (animated/live action)
- Shows with Original Commercials 40's to 80's
- Aired & Unaired Pilots
- Fantasy & Sci-fi
- Music Clips - many
- Sports Items
- Promos
- Bloopers
- Holiday Specials
- and Much More

For a copy of our 135+ page catalog, Please Send $6.00 p/h to:
D.C. Hollis
P.O. Box 65, Mt. Tabor, NJ 07878
(Take $1.00 OFF with Mention of Comics Buyer's Guide)

It's simple to make money from your comics

*Reach thousands of collectors in **print AND online** with our self-service classified ads!*

Start now at www.cbgxtra.com

COMICS BUYER'S GUIDE CBG Xtra .com

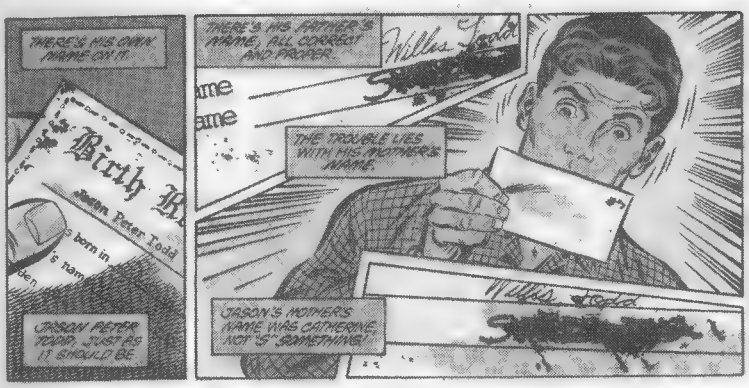
Click on "Classifieds" then "Click here to place your ad."
Follow the simple steps to get your ad placed.

- Ads can be as long or as short as you like.
- Cost is calculated as you make your selections.
- Choose plain/BOLD for print, HIGHLIGHTED for online.
- Choose the number of issues you'd like your ad to run.
- Run for multiple weeks/issues to receive a discount.
- Choose your classification(s) from more than 100 options.
- Include up to five online photos FREE. (Charges will be applied for images you'd like to appear in print.)
- Pay for your ad with any major credit card.
- Your ad will appear online immediately.

Sometimes it doesn't work, sometimes it does ...

Changing Continuities

by **MAGGIE THOMPSON**



"*Batman: A Death in the Family* contains more plot flaws than any other story in recent memory." — Don Thompson March 10, 1989

In looking through back issues of ***CBG*** to prepare last month's *Flashbacks* feature, I stumbled over the review by my late husband, Don, of one of the most-referenced stories of the era. It ran in ***CBG*** #799 (Mar 10 89) and was as follows:

Batman: A Death in the Family contains more plot flaws than any other story in recent memory. This means nothing if you only read comics to see Batman beat up on muggers or watch Wolverine make his claws go snikt, but it means a lot if you ever hope to convince anyone that Harvey Pekar was right when he said that comic books are words and pictures and there is no limit to how good the words or the pictures can be.

Whenever you tell someone that, he or she invariably will go to the nearest newsstand and pick up the worst comic book available and remain convinced for life that you are either a tasteless boob or were putting him on; the only hope is to improve the entire field.

This comic book is several steps in the wrong direction — and was probably read by more non-fans than any other comic book in the past 20 years.

Problem #1 (of a near-infinite series) is that the basic premise is irreparably flawed.

The whole thing begins with Jason Todd finding a water-damaged copy of his birth certificate signed by his real mother but with the signature illegible but for the initial "S." He checks his father's address book and finds three women whose first names begin with "S," all of them, by stunning coincidence, out of the country — in Israel, Ethiopia, and Lebanon. So he sets out to look for them and ask each of them if she is his mother.

Where to begin? First, of course, birth certificates are not signed by the parents — except, perhaps, for the official copies kept on file by government agencies (and I know my parents never signed mine and I never signed them for my two children, so I doubt even that is the case). Parents are given a notarized copy, with the names typed.

Second, if you happen to find a copy of your birth certificate with your parents' names obliterated, all you have to do is send between $1 and $3 to your birth county's Recorder's Office and get a copy. It takes no more than

three weeks, as a rule. With the computer in the Batcave, Jason could break into the office's computerized records and get the information in less than 15 minutes.

You need your birth certificate for a lot of things. You need one to get into school. You probably need one if you leave school in one state and enroll in a school in another state — our kids did when we moved from Ohio to Wisconsin. You need a birth certificate to get a driver's license, a Social Security card, or a passport.

When we moved to Wisconsin, we simply wrote to the Recorder's Office in each of our birth counties and got notarized copies of my birth certificate, Maggie's birth certificate, and Valerie's and Stephen's birth certificates. It cost us a total of $8 and we had all four certificates — from three different states — within three weeks.

Bob Ingersoll has pointed out many of the plot idiocies in this story, but he overlooked one humungous lapse. Think about what I've written so far about this story; reread it, if you wish. Then go on to the next paragraph.

When Jason went to Africa and the Middle East in search of his mother, he flew first class on a commercial airliner, not in the Batplane and not as Robin, so he had to follow the same regulations as anyone else. What do you need to travel to a foreign country? A passport. And what do you need in order to get a passport? (All together, now.) *A birth certificate.*

So, in order to go to Africa and the Middle East to find out what it says on his mutilated copy of his birth certificate, Jason has to get an unmutilated copy of his birth certificate.

Didn't *anyone* think for five minutes about this story — which supposedly was a *year* in preparation? Nothing in it makes sense, from the opening premise to the entirely predictable conclusion in which The Joker is apparently killed for the umpty-umpth time.

The kid was a dweeb, no two ways about it, but let us keep in mind that he was *written* as a dweeb. And *edited* as a dweeb. Grade: D-minus.

Many folks think the windup to the tale had been planned far in advance, that Jason Todd — *whoever* his mother was — had been born to be a temporary plot device, to make a grim Batman grimmer still, to sell comics ... Whatever.

It took DC's entire Batman mythos to an even darker environment than it had had for decades. It signaled that views of the giant penny (introduced in 1947) and Bat-Mite (introduced a dozen years later) would be few and far between. Death, depravity, and decay overtook what jollity there had been in Gotham — and what happened to Jason made an obsessive crimefighter even more obsessive, plot flaws or no.

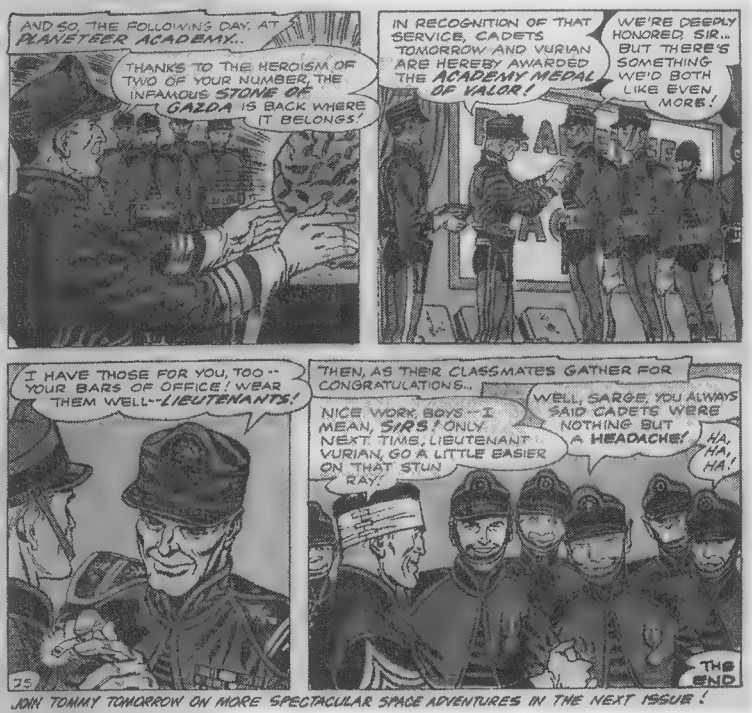
But it's hardly the only time that comic-book storylines and characters have taken twists and turns. And the reasons for those events can be many and varied.

For example, take the *Raggedy Ann + Andy* series published by Dell in the 1940s. My mom always assumed that Raggedys creator Johnny Gruelle was the writer or artist; in fact, he'd died in 1938, before July 1942's *New Funnies* #65, not to mention 1942's *Four Color* #5 starring the dolls or the ongoing series, which didn't begin until 1946. In any case, a generation of kids probably knew the characters best via the comic-book stories drawn by George Kerr (1869-1953) and written by Gaylord Du Bois.

Though *Raggedy Ann + Andy* was an anthology comic that evolved into an increasing focus on stand-alone changing features (most notably, a Dan Noonan-drawn version of Heinrich Hoffmann's *Struwwelpeter*), the Raggedys continued to be models of friendship and helpfulness. "The Raggedy Way" was an ongoing message of the value of simply being *nice*, with the dolls as role models.

(Above:) It's loving kindness — the Raggedy Way.

(Below:) It's a scary concept for a 6-year-old reader. Just saying.



(Above:) Oh, that Tommy! What a guy!

(Below:) Oh, that Tommy! Um ... Ak!

But Kerr left comics in the late 1940s. Little seems to have been written about the artist who was far older than most of the comic-book creators with whom he worked, so I have no idea whether he left comics because he grew unable to handle the work as he neared 80. Maybe he just decided to retire. In any case, his last tale for the ongoing series was in #31 (Dec 48).

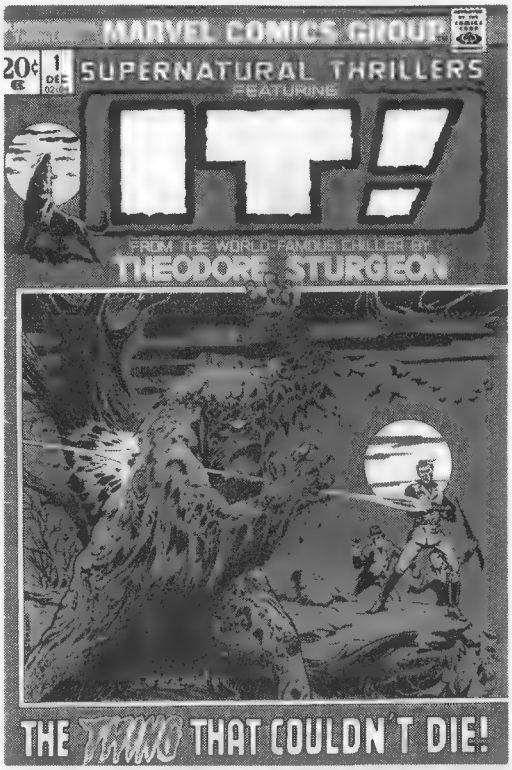
John Stanley (in his mid-30s) took over the feature with the next issue — and it took on the quality of nightmare. In an earlier column, I commented on his "lost in a castle's endless rooms" story in one issue. In another story written and drawn by Stanley, Andy petulantly throws sand in the eyes of strange creatures in a cave. In one, the dolls — yes — *die*!

I must tell you that those stories took me aback at age 6, and I did *not* care for the revamp.

Tommy Tomorrow, star of science-fiction stories aimed at a slightly older reader, seemed blameless enough: a happy-go-lucky spaceman whose earlier short stories in DC's *Action* and *World's Finest* were replaced with longer adventures in some issues of *Showcase* (starting with #41, Dec 62), drawn by Lee Elias, no less.

But in 1991, Howard Chaykin wrote a three-part mini-series *Twilight*, and the Tommy of *that* outing was no longer an amiable, can-do rocketeer. He was the demented, power-crazed super-police ruler of a restrictive government in Chaykin's tale: a would-be god. And I just didn't see it as the logical evolution of any earlier incarnation, though both writing and art were outstanding. It just wasn't Tommy Tomorrow.

But not *all* changes have bugged me. Take, for example, sentient muck.

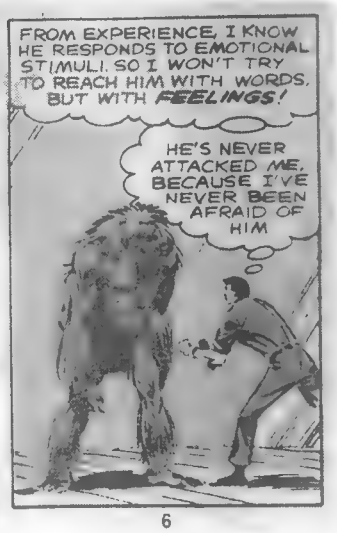


Theodore Sturgeon's masterful short story "It" was published in the August 1940 issue of the pulp fantasy magazine *Unknown*. Though ambling vegetable hybrids are less fashionable today than, say, zombies, muck-monsters have acted in a variety of roles ever since, and each has (who'd have thought it?) provided some pretty good stories.

The Heap was the first variation. Introduced in Hillman's *Air Fighters* #3 (Dec 42), he had an origin that varied from story to story. Nevertheless, he quickly took on the role of a helpful force of nature, assisting those who needed assistance and restoring the balance of things wherever he went.

Nearly simultaneously, Len Wein and Bernie Wrightson introduced Swamp Thing in DC's *House of Secrets* #92 (Jun 71), while Gerry Conway scripted and Gray Morrow drew the origin of Man-Thing in Marvel's *Savage Tales* #1 (May 71). Slimy, drippy, ambling compost piles clearly touched a nerve in the early 1970s.

But it didn't hurt my feelings when Alan Moore revised what we thought we knew when he wrote *Saga of the Swamp Thing* #21 (Feb 84). It was a revision that changed



6

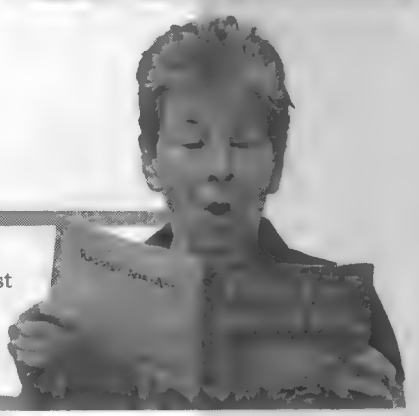
neither the tone of what had come before nor the storytelling possibilities.

Finally, I should mention one revisitation of an earlier character that Don and I found electrifying. During the 1960s, we'd bought a few comics featuring Marvelman and his cohorts, who'd been introduced to British comics buyers in 1954. We'd found the stories to be attempts to evolve Fawcett's Captain Marvel concepts into a new universe and, therefore, of some interest.

So when I picked up Quality's *Warrior* #1 in an area comics shop, it was a complete shock to see the panels that Eclipse later had to change (thanks to the super-hero's name) when it reprinted Alan Moore's sequel to those 1950s stories. Because Moore simply moved the story along, picking up from where events had left off in 1963. He'd taken a routine super-hero mythos and transformed it.

Nevertheless, my favorite approach to revising what has come before in our comic-book world probably remains the one DC took when Moore's initial approach to *Watchmen* was to suggest using the Charlton super-characters.

The solution: adapting many of Charlton's basic character concepts to new characters, changing names and attributes to tell a magnificent story — while leaving the originals intact.

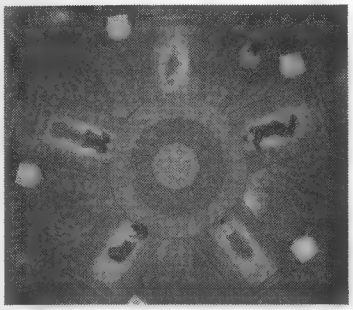


MAGGIE THOMPSON has been following comic-book adventures for quite some time. In fact, I bought this very issue with my weekly dime allowance when I'd just turned 4 years old. "So let us be careful/ When outside we play/ And follow the rules/ Of the RAGGEDY WAY." More than six decades later, she has her very own blogs at *www.maggiethompson.com* and at *www.CBGXtra.com!*

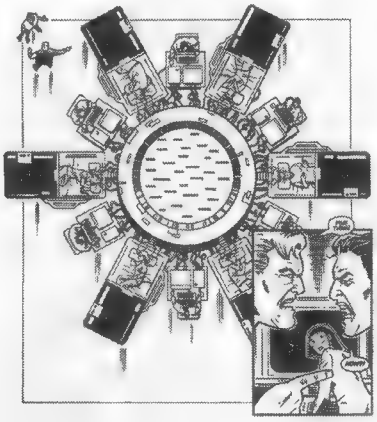
Write to us at
Comics Buyer's Guide OH, SO?
700 E. State St. • Iola, WI 54990
ohso@krause.com
www.cbgxtra.com

Coincidence...or Sincerest Form of Flattery?

DOLLHOUSE
Fox Broadcasting 2008



LEVEL X
Caliber Comics 1996



DOLLHOUSE=LEVEL X?

David Winski

I was struck by the similarity of the sleep chambers in Fox's *Dollhouse* with those in the Caliber Comics dream-monitoring SF series *Level X* published in 1996.

STRETCHING THE PLASTIC

Jeff Dyer

I read recently that there is a movie version in the works of the old Hasbro toy Stretch Armstrong. I had one of these as a kid and loved it — but I would rather see a film of Plastic Man.

If DC and Warner Brothers don't get Plas to the silver screen before Stretch, I doubt it will ever happen. Casual filmgoers would see Plas as a rip-off. So c'mon, WB, let's see a Plastic Man movie!

Brent: *There was an attendee at last year's Comic-Con International: San Diego dressed as The Ductile Detective, utilizing drywall stilts to make himself taller and, apparently, cardboard tubes for his elongated arms. It was an effective costume.*

Ideal casting for a big-screen feature would be Jim Carrey in the title role with Nathan Lane as Woozy Winks.

CORRECTING ASSUMPTIONS

Hank Luttrell
20th Century Books
1421 S. Park St., Suite 200
Madison, WI 53715

As always, I enjoyed reading ***CBG***. I have good reason to believe I've read much of every issue since Alan Light sent me the first. Sort of a big part of my life, right? Two assertions in #1651 jumped out at me, and both are related to the difficult landscape of comic-book distribution.

Letter writer Lee Houston Jr. listed a number of favorite small-press comics he wishes "could find a new home." Among these canceled comics titles appears the Foglios' *Girl Genius*. Lee, are you aware that *Girl Genius* is still being published? Did a comic-book shop tell you it was gone? While being a small publisher is never easy, it seems to me that the Foglios have done better than most in dealing with a challenging modern environment, publishing their work first as a Web comic, then as beautiful, large, full-color books, and then as a smaller, omnibus-edition paperback. Maybe Lee just misses the pamphlet-style floppies? I guess all of us, of a certain age, miss "real" comic books sometimes.

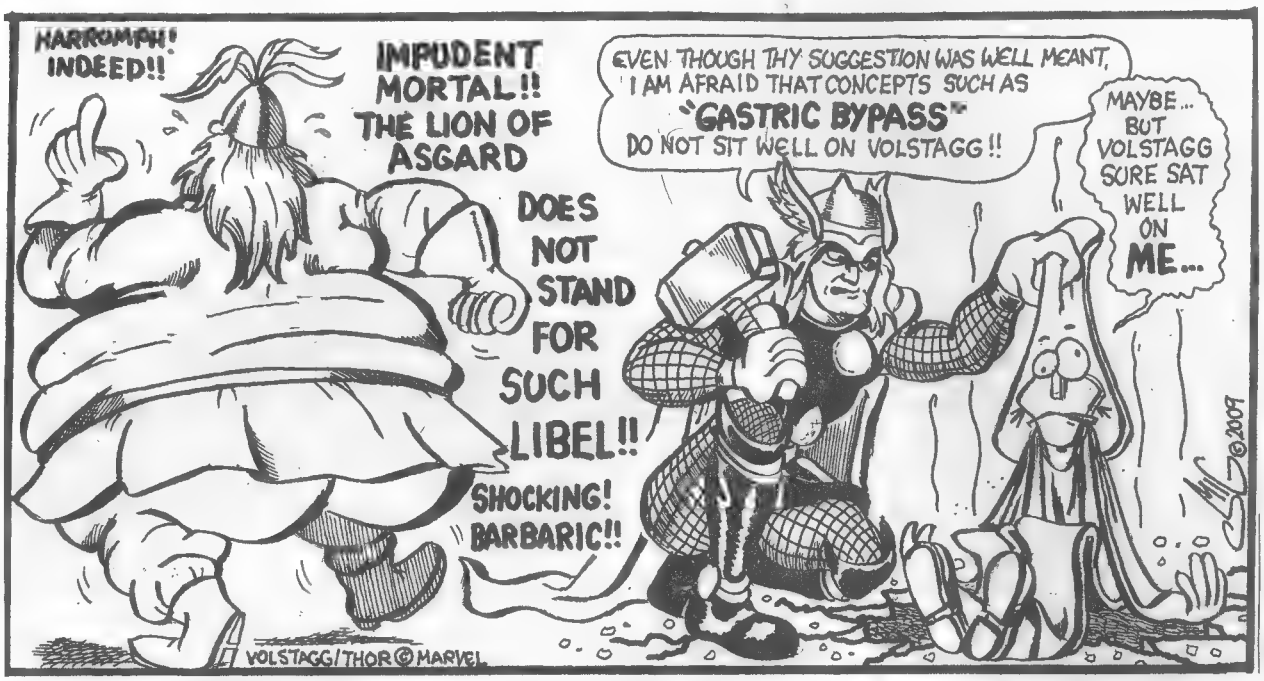
Then, reviewer Bernard C. Cormier writes, "It's highly unlikely that *Meat Cake* #17 will ever appear on mainstream bookstore shelves ..." Well, I don't know; in my experience, few comics shops have much interest in such eclectic, non-superhero titles as Dame Darcy's comic book, perhaps especially as it seems intended mostly for girls. (In my experience, lots of boys buy it as well.) There was a modestly successful collected *Meat Cake*, and I think it mostly sold in independent bookstores and large chain bookstores (which have a tendency to order graphic novels sort of indiscriminately across the board) and, of course, comic-book shops that make it a point to stock and sell small titles. Perhaps here, too, the main issue is books with spines vs. floppies, since few "mainstream bookstore(s)" carry many pamphlet-style comics, but they *do* carry books!

MARVEL EVENTS NO MORE

Steve Ogden
1001 Brill Way
Hagerstown, MD 21742

OK, that is it. I am done with

CBG Xtra .com
ONLINE BONUS! Don't want to wait to share your opinion?
Log in now at www.cbgxtra.com, visit the *Oh, So?* forum, and post away!



Marvel. After reading the articles about "Dark Reign," I can't take it any more.

Where are the good guys, the heroes of the Marvel universe?

You cannot find them because they no longer exist. There is no longer anyone to root for. I have not enjoyed my favorite Marvel character, Iron Man, in years. I have been reading *Iron Man* since #67 of the first series, when my mom bought it for me. *Iron Man* has been going down the tubes for a while now. And now he is the world's most wanted person.

That's just the tip of the proverbial iceberg. Anything about heroics or ethics seems to have vanished from the Marvel universe.

Where are the shining knights we can all look up to when we read about their adventures? When I first read *Iron Man* #67 in 1974, I loved every page. I wanted to be like Iron Man. I understood what was going on. I saw heroics and who Tony Stark was. It was all there for me between those wonderful covers. An experience like that will never happen with a first-time reader today. We all know what it is like now with Marvel Comics and a lot of comics in general.

Now, Marvel is doing this "Dark Reign" storyline and, judging by the article, there are no good guys. They have been going to this direction for years. In the article Tom Brevoort said, "The sense is, rightly or wrongly, that, going into one of these events, one of the things the audiences wants and expects is for the stories to have consequences beyond just punching the villain." So I guess Marvel has been doing it all wrong since 1939. To paraphrase someone who knows a little something about writing good super-hero comics, Stan Lee: Never give the fans what they think they want.

I am curious how Brevoort knows what the audience wants. The letters pages are now gone from modern comics, and comic-book sales are dwindling. So the "big event" stories that Marvel keeps doing and wrecking these characters is the way to go to tell stories that people want to read? Well, just punching the villain has seemed to sell comic books in the past.

Why does Marvel think that big-event stories are the way to go? There are many stories that can be told issue-to-issue without these big events. But that is called being creative and writing good comics.

Brevoort then said, "You've always got to be pushing the whole of the Marvel universe forward in some direction, into some new and different territory. And that's exactly what we're going to get into after 'Secret Invasion,' as well. It's very much like the end of 'Civil War' or 'House of M' in that regard." After the three recent "big event" storylines that didn't change anything for the better, Marvel is doing *another* one. Who thinks that these kinds of stories make for good reading? As I said before, recent sales figures for comics do not reflect that these stories work. If Marvel wants to do "big event" stories, let them be about the heroes doing *good* things, *heroic* things all the time.

In the article, speaking about Stan Lee, Brian Michael Bendis said, "Stan was constantly shaking things up, and that's what I'm trying to do: to put these characters in situations that really test them and tear them up." But Stan never made them any less heroic to tell a story. All of the characters remained those charac-

It is not possible to publish all letters received, and we cannot reply to letters that we don't print. Letters submitted to ***Oh, So?*** for publication become the property of F+W Media. Letters will be edited and may be cut due to length and other considerations. If any of your message — including your address — is not for publication, please indicate that in your message. Please include your full address with ***all*** letters.

ters. The character development that had been created stayed with Stan. He knew how to write a good super-hero comic book. He never compromised the integrity of the character to tell "his" story. The Dark Avengers? The Iron Patriot? Feh.

I am tired of all the convoluted stories and super-heroes disappearing because someone thinks that is the only way he can tell a story or it would be a great idea. Well, it isn't. I will not buy any of the current Marvel comics until there is a true super-hero back in the Marvel universe.

Marvel can have its "Dark Reign." I will not be a part of it.

Brent: *Have you considered picking up Marvel titles that* ***aren't*** *part of "Dark Reign?"* ***Amazing Spider-Man*** *hasn't tied into any of the big events since "Civil War," for example.*

Hulk *is another standout title in that regard. Sure, the red Hulk is a morally reprehensible character, but the green Hulk is lots of fun.*

Beyond that, take a look at J. Michael Straczynski's ***The Twelve****. The characters there originally appeared in the Golden Age and now have to deal with a modern-day Marvel universe.*

FAGAN COLLECTION?

Lon Levy

Thanks for the nice piece on Tom Fagan in Maggie's *Beautiful Balloons* column in ***CBG*** #1650. Those comics panels brought a smile of recognition to my face, despite the poor reproduction. Which leads me to the following request:

How about a couple of inexpensive color reprints, DC and Marvel? You could each put out a collection of your Rutland Halloween Parade stories. It would be a lot of fun for us older fans and would probably sell at least as well as, say, some of your other Silver Age reprint volumes. Think about it.

Brent: *It's also possible Marvel and DC could produce a Halloween collection together, as they did with other crossovers. Of course, in this case "crossover" is stretching the term a bit, since none of those stories were official crossovers between the two companies.*

Maggie: *If you go to CBGXtra.com, hike into the Maggie Thompson forum, and then click on "License to Thrill" (Feb 09), you'll find the Fagan pages in full color.*

GIFTS AND WISHES

Nelson Jimenez

I am always on the hunt for *Showcase Presents* and *Marvel Essentials* trade paperbacks, and a comics fan from Canada recently did me a huge favor. He sent me seven *Essentials* featuring such characters as The Avengers, Antman, and The Fantastic Four, all for free! I've always given away comic books to kids; it's a great incentive to read, and who doesn't like super heroes? This was actually the first time someone did it for me — and I felt like a little kid all over again. A special thanks to Gary Plett from Ontario, Canada, for such a nice gesture.

And, in honor of that, I recently gave a bagful of comics to the mom of a 7-year-old. Needless to say, the youngster loved the books.

While on the subject of these trades, I would love to see *Essentials* of The Black Panther (starting with his appearances in *Fantastic Four* and including all the Don McGregor and Jack Kirby issues), Warlock (including his earliest appearances in *Fantastic Four* and *Thor*), and Blade (including his *Tomb of Dracula, Morbius,* and *Spectacular Spider-Man* appearances). How about it, Marvel? And I'll continue to be a pest about *Essential FOOM*! Doesn't the name itself sound grand?

On another subject, George Pérez is my all-time favorite comic-book

FULL FRONTAL NERDITY by Aaron Williams

artist. He is among the greats including Jack Kirby, Alex Ross, Jose Luis Garcia Lopez, and John Byrne. His work on *Final Crisis: Legion of 3 Worlds* with Geoff Johns is exceptional and it's, hands down, the best title of all the *Final Crisis* crossovers. How the man can draw so many characters and so much detail is beyond me, but he gets better all the time. I have followed his career since it began with Sons of the Tiger and Man Wolf at Marvel.

Some of Pérez' best work was on such titles as *Avengers, Teen Titans, Infinity Gauntlet, Avengers/JLA,* and of course, *Crisis on Infinite Earths.* I recently picked up the *Modern Masters* DVD that focused on Pérez with his studio, his work with The Hero Initiative, and interviews with some of his collaborators (Marv Wolfman, Phil Jimenez, Mark Waid, *etc*). It's always good to see a master at work. DC should consider reprinting his *Crimson Plague* title, since that was never completed. Or even some of his CrossGen work, such as *Solus* and the team-up between Sojourn and Lady Death. (Do pages of this exist, I wonder?) I'd like to see ***CBG*** cover his career one day and publish a checklist of all the work he has done.

Finally, I also have a special connection with Pérez, because he drew a character I created. Back when *Adventure Comics* featured *Dial "H" for Hero,* he drew my blue ape on the cover of #485 (Sep 81). It would be a dream come true for me to work with him someday, and I hope to buy the original art to that cover.

Brent: *Congratulations on the* ***Essentials*** *gift. That's one of the great things about our hobby: the generosity of many collectors.*

As for DC reprinting either ***Crimson Plague*** *or any of Perez' CrossGen work, such projects probably won't come from that publisher.* ***Crimson Plague*** *had an issue published by Event Comics in 1997 and then two issues published by Image in 2000 under the Ape imprint. With Hyperion publishing such CrossGen material as* ***Abadazad*** *and Checker Books publishing additional collections of several CrossGen titles, it would be more likely that one of those companies could reprint* ***Solus****. As for the Sojourn-Lady Death crossover, Avatar or Devil's Due (which have both worked with Lady Death's Brian Pulido in the years since his Chaos Comics went out of business) would be the most likely candidates for that publication.*

A quick search of Heritage Comic Auctions' archives showed that the original cover art for ***Adventure Comics*** *#485 sold May 3, 2007, for $1,792.50. (That price includes Heritage's 19.5% buyer's premium.) The art appears here courtesy of Heritage Comic Auctions.*

WEBCOMICS INSIGHTS

Paul Dale Roberts
5606 Moonlight Way
Elk Grove, CA 95758

John Jackson Miller's three-part article on webcomics (***CBG*** #1650-1652) was great!

I love reading webcomics; some of them are pretty good! I've also found some that were disappointing, especially when they didn't complete the storyline. But people feel they can do anything on the Internet and, since it *is* a webcomic, they probably feel they don't have to answer to anyone, if the storyline is incomplete.

The two things I love reading on the Internet that pertain to comics are webcomics and such fan fiction as X-Men vs. Star Wars. Some of the fan fiction is exceptional, and ***CBG*** should mention some of the stories, especially the ones that pertain to comics.

Brent: *Calling additional attention to fan fiction could result in its authors receiving cease-and-desist notices from the original copyright holders.*

SUBS VS. SHOPS

Brian K. Bishop
W81641
P.O. Box 466
Gardner, MA 01440

Initially, I intended to write my next letter to ***CBG*** about the joy and wonder that I recaptured when reading the 10th anniversary edition of *Marvels.* I will put that on the back burner for now, though, in lieu of another subject that I felt compelled to comment on that arose when reading ***CBG*** #1651.

In that issue, Beau Smith made a comment in his "Getting thinned from the herd" column. He referred to a suggestion that he'd made to a longtime friend of his. This friend said in part, "It's harder for me to find Marvel and DC comics that I like." Smith then told the friend to do what he finally did: quit buying books that he didn't enjoy.

That may seem like a reasonable approach, one that might even work for most people. The issue that I have with it is: What about those of us who get our comics through the mail?

Take *Amazing Spider-Man,* for example. That title changes writers and artists faster than a schizophrenic

changes personalities. Now, while I generally don't care for the "Brand New Day" direction, I have found a number of issues entertaining and satisfying. In turn, I have seen a fair share that have been a challenge to read to completion because they haven't met my expectations. But, as a subscriber receiving this title through the mail, I cannot pick and choose what I deem acceptable as far as my purchases go. I either get the title or drop it.

I do agree with Smith about the "stink" of crossovers and events. He was right on when he voiced his opinion that these storylines are just a tactic used by publishers to get us to buy more books, titles that we wouldn't ordinarily purchase. At $3 and up per issue, it is only a way to get our money without providing us the quality a $3 or higher issue demands. What is really sad is that we fall for it hook, line, and sinker every time. What did Roger Daltrey sing? "We won't get fooled again"? Well, guess what?

Brent: *To maintain its three-times-a-month schedule,* ***Amazing Spider-Man*** *has to employ rotating teams of writers and artists. Each story arc is handled by a different group, and, like you, I've found some enjoyable and some harder to get through. I reconcile myself to the latter with the idea that a new group will come along within a few issues.*

While subscriptions are a fine idea, you may also want to look at a mail-order comics service such as Westfield or Mile High — or, perhaps, arrange mail deliveries from a comics shop closer to you.

RECOGNIZING THE JOKER

Richard M. Brown
2326 Cabot
Detroit, MI 48209

Batman and Commissioner Gordon are top detectives, right? So, when The Joker was arrested in *Dark Knight*, why didn't the police simply clean off his makeup to help identify him?

For that matter, Harvey Dent had problems recognizing The Joker at the hospital.

Brent: *Even if the Gotham City Police Department had a clean-faced suspect, if he didn't have prior arrests, his mug wouldn't have shown up in criminal databases.*

In poor Harvey's defense, he was more than likely out of his mind with pain and hadn't seen The Joker up close before. The way the scene began, it's unclear if Harvey saw anything other than a nurse until The Joker turned to face him.

DO WE STILL NEED TO COLLECT COMICS?

Editor's note: *The following group of letters is taken from an ongoing thread at* ***CBGXtra.com***

Frank Bergdoll

It may seem odd to ask this in a forum dedicated to and populated by those that collect comics, but here's why I am asking:

One of the main reasons I collected comics in the past (and continue to collect today) is that I enjoy reading them. That's right: reading the stories. In order to read the stories I wanted to read, I had to collect, save, and seek out the back issues.

After a hiatus, I resumed collecting comics in 2000 and have been active in getting new issues. Additionally, I have bought many reprint books and collections. It is also evident that more reprint material is consistently available now than at any other time I can remember, Golden Age to present.

With the back-issue market for recent issues pretty flat, it seems that any book I want is pretty much available at any time for cover price or in a reprint format.

So the question becomes: Do I *need* to collect comics? Will I miss out by not bothering to collect issues and just buying comics the same way I would buy any other book?

I can't seem to break the habit and I enjoy my weekly comics-shop visit. Sometimes I wonder what the future holds, though.

Craig "Mr. Silver Age" Shutt

Comics collecting takes in a wide variety of motivations. Some people, as you say, enjoy that weekly fix of seeing the comics, deciding which to buy, and going to the store.

Others find that part of it a hassle and want to pick up a complete story in one package and buy it in a different atmosphere (including off their computer). But, sometimes, they have no choice except to go to the comics shop to get what they want.

Some people want the old stories to read and relive what once excited them, even in black and white. Some people want that plus the color and the feel of the paper and the ads and letters columns. Some people want a complete run, some people want copies they can sell some day for more money.

The key is how many of those overlap and how big each group still is. I like the trip but I'm buying less and less and nowadays I don't go every week. But I'd miss it if I *never* went. Likewise, it's fun to fill holes in my collection but it's getting tougher to do, as I fill the easy ones, and collections are so cheap and readily available, even if they're in black and white.

As more collections come out and are readily available, it could become that back issues are available only for investors and can only be found online or at conventions. Likewise, if publishers keep putting out trade paperbacks immediately after a long, drawn-out, disrupted series ends and price them lower than the original comics cost, fans will hold off and have less reason to go to shops.

The weekly hit of comics, which allows talking about them immediately online, can be a strong motivator for many people. Whether that's a big enough group for comics shops to survive for the long term as things change is hard to say.

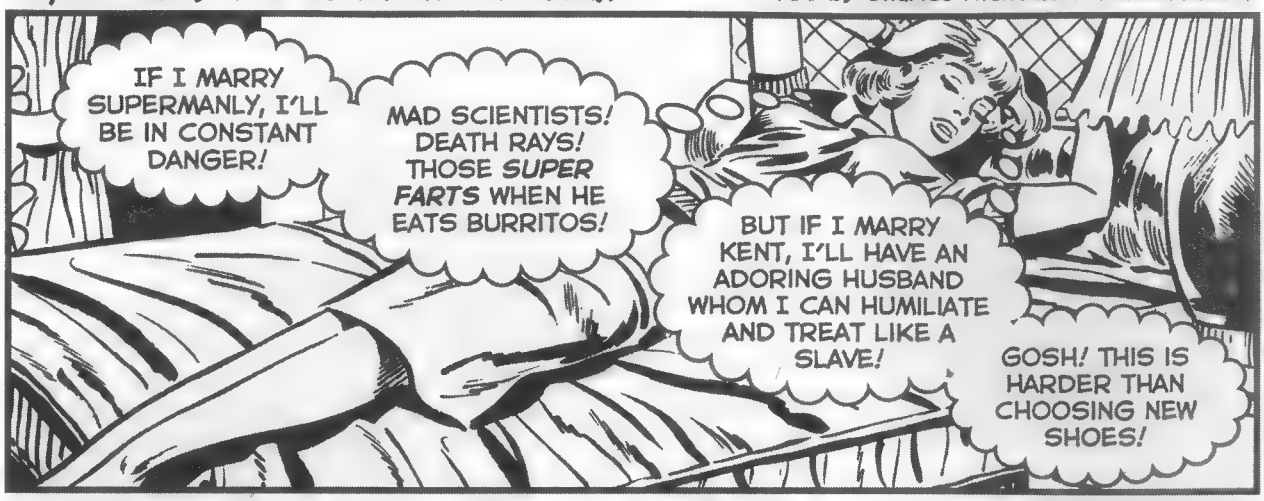
We need to collect comics if we like collecting comics. If we're mostly reading, rather than collecting, though, there are many other resources today. Paper and distribution costs are such a big part of the cost that readers may soon move beyond those needs as publishers offer other options. What that leaves is hard to say now.

This recession may speed up finding out, as comics fans look at what's

Last Kiss LastKissInc.com John Lustig

Lois Lame can't decide whom to marry: **Kent Cluck** (The Wimp of Wonder!) or **SuperManly** (The Stud Muffin of Steel!)

Art by Charles Nicholas & Vince Alascia



Next: Honeymoon for three?

©LAST KISS INC. 2009

really important to them — as everyone is doing with everything.

Dave Blanchard

And then there's the other side of the spectrum: all the old fogies (like those who frequent the award-winning Mr. Silver Age section of CBGXtra) who don't mind waiting 40-50 years or more to read and then comment about a particular comic book. I just discovered my local library has available what looks like a complete run of *The Spirit Archives*: a series that concluded before I was even born.

Thanks to the Internet, we can talk about whatever we just read immediately, even if what we just read was originally published a long, long time ago.

Crazy Hips

I'm relatively new to serious collecting and reading (three years), but I think there are still many reasons (many highlighted by Craig Shutt) to collect comics, the least of which is the potential investment. Longtime collectors gave me great advice when I started: collect and read what you like. Most of us will never get rich off comics, and that's OK. For me, the modern wave of rare variants are good ways to satisfy the "collector urge" and they certainly beat the gimmick variants of the '90s. However, I still believe comics will be a good long-term investment. The current economic collapse has skewed the distribution of the prices of back issues. Therefore, current back-issue prices are not necessarily indicative of a future trend. Most individuals who wish to view comics as an investment forget to treat them as bonds. Specifically, new comics are usually worth about half of their cover price in Near Mint conditions. However, in about 10 to 15 years, they reach their cover price or more, and definitely 30 years out they exceed their cover price, often by substantial margins. As mentioned previously, however, this is the *least* important reason to collect, in my opinion.

Andrew Wahl

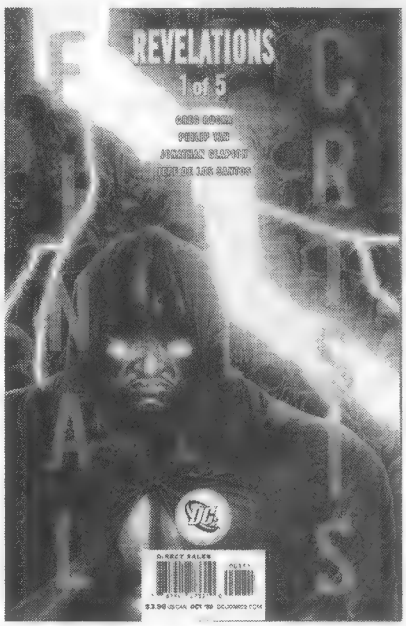
Do we need to collect comics? I don't know about others, but *I* sure do! It's like breathing. Or maybe more like eating: something I enjoy doing that occasionally gives me heartburn. (And, if publishers insist on jumping straight to a $3.99 cover price, I'm going to have to go on a diet!)

For me it's about getting a monthly story fix. Trades just don't have that "hurry back for more" quality that got me hooked as a kid. And it's always been about reading first for me, though it's also comforting to know that, if I take care of my books, they'll likely generate a profit in some far-off year.

Chris Galvan

I mentioned last year that I was holding off buying many of the *Final Crisis* crossovers because I was anticipating most of them quickly landing in 50¢ and $1 boxes. About a week later, that prediction came true at Mid-Ohio Con, not only for the crossover issues I was looking for, but also long runs of such recent DC issues as *Catwoman, Blue Beetle*, and *Jonah Hex*.

There are certain books from the larger publishers that seem immune from the "dollar-box exile," including *Deadpool, Walking Dead*, and *Buffy*



Season 8, but those are few and far between. However, I am wondering if the situation with the recent back-issue market is more related to retailer ordering than overall collector demand. I'm not sure how many Michigan retailers use cycle sheets or have a specific calculation method for placing their Diamond orders, but I've noticed a lot of shop owners renting tables at the local one-day shows with the express purpose of liquidating the extra stock that didn't move at the store. Perhaps even more perplexing are the shop owners who take their unsold new comics, place them in bags, and then add a 50¢ premium the following week. It's difficult to believe that last week's unsold new comics will suddenly sell better, when the price is raised from $2.99 to $3.50.

Like many others, the monthly story fix is a strong factor in my collecting, but I also enjoy the experience of visiting my local comics shop and having some good conversation with the owner and other regular customers on what is new in the industry.

Frank Bergdoll

While I can't ever see myself stopping the "monthly madness" — which in my case is weekly! — something interesting happened to me.

"New Krypton."

I thought it was great but didn't start reading it until it reached several parts. Why?

Not only does my reading pile seem to have an organic quality, but I didn't want to start something I couldn't finish. Because the series crossed over into several others, I was afraid that I wouldn't be able to get all the parts. In fact, for a couple of the parts I missed on the stands, I had to buy the incentive-cover editions at a premium price. It makes me wonder if I should have waited for the trade.

This, of course, raises another question. What is the relationship between singles and trades? If the singles market collapses — will it take down the industry, or will the industry just move to trades?

We can all see that the trades have affected the singles. The days of single-story issues are gone. I pretty much expect all my comics to be "Part X of 6." This has changed the pacing and, taken in isolation, this makes any single issue seem very "light" in terms of content: sort of like going to see a movie in six 20-minute intervals.

Mr. Granger

It would help the industry, if we could move beyond "collecting" comics. Another independent publisher and I were talking about this recently. In Japan, the manga readers often leave their books wherever they read them, much as businessmen here leave their newspapers. How many people buy paperback novels at the airport and discard them after reading? And does *anyone* collect magazines these days?

The point is really that the non-collectability of these other publications could actually help raise sales and lower expectations of readers of making a buck after they are done. This mentality may be one reason there are few casual readers these day. I welcome the day I see thousands of my comics in the recycle bins — but please don't fill the landfills with them.

Frank Bergdoll

The book-exchange site *www.bookcrossing.com* has received more than a few of my trades. I even sent a *Marvel Masterworks* into the wild.

Strangely, people seem to take them and not pass them along!

Sachaput

It is scary to me, at least, that I've been reading and collecting comics off and on for almost 50 years at this point. Even during those times when I stopped, for one reason or another, I still tried to keep track of things (via *TBG* and, later, ***CBG***) happening in the industry. After a two-year break, I started buying comics again early last year and make a bi-weekly trip to my local shop to pick up my "pulls" and anything else that catches my eye.

I still love seeing what is out there each week and look forward to finding the latest issue of *Usagi Yojimbo, Walking Dead,* and *Justice Society of America* every month. I admit that I'm buying more trade paperbacks to catch up on stories I missed or discover something new but I can't see myself giving up the pamphlets for good. It just wouldn't be the same!

WSadler

It's fascinating to compare and contrast the two issues (no pun intended) raised by this subject and the question of "Will you keep buying comics as the prices go up?" Judging from remarks here, there are at least some people who will continue collecting monthly issues regardless and some who won't.

One thing that occurred to me is that, except for original graphic novels, virtually all trade paperbacks are compilations of material originally published as periodical issues. And why were they compiled in trade paperbacks? Because enough people bought them when they were originally published as magazines!

Let's say a trade paperback collection is put out four times a

year and contains five or six of the most recent issues of a title. Does anyone really think publishers are going to sit on those magazines? As a corollary, reiterating the above paragraph, would publishers decide, "Well, we haven't sold many copies of [fill in title] monthly — so let's issue it as a trade"? In both cases, I think not!

Frank Bergdoll

I'm not sure what the relationship is between trades and singles.

What I *do* know is that local bookstores stock trades but not singles — which means that trades are exposed to larger markets. So, if sales of the singles are not terribly high, the extra market of the trades might make them viable. I don't know, though.

My first experiences in collecting were some single issues, but I started in earnest with Pocket Books' *Spider-Man, Fantastic Four,* and *Hulk* reprint books. Later, I remember such favorites as *Greatest Battles, Bring on the Bad Guys,* and *Silver Surfer.*

The original question I posed was based on books I was reading (Harry Potter). It occurred to me that, when I buy comics, I want them to be mint, first prints, *etc.* With the Harry Potter books, I just read them.

While I haven't quite reached the same *laissez faire* attitude with comics trades (I try to keep them nice and organized), I have noticed a change when I visit the local comics shop.

What I no longer experience is panic.

If a new series comes out and I "miss" an issue, then that series effectively "dies" for me as a collectible. I wait for the trade. In the "old" days — this was unheard of! I'd hunt that missing issue like the true OCD comic nerd that I am!

While I buy recent issues to read, I also find that I only "collect" very specific runs and key books. While I still organize, bag, board, and inventory all the books I get — they're stored rather than collected actively.

I'm wondering where others are in their attitudes to their collections and reading.

What I also find interesting is that more of the people I know are specializing, looking at topical collections, and seeking more obscure material that isn't reprinted.

John Jackson Miller

Actually, I had an essay recently on this topic, *Why Collectability Survives,* covering why the back market has not just kept around, but grown, in the face of multiple printings. You'll find it at *http://blog.comichron.com/2009/02/digital-age-why-collectability-survives.html.*

Frank Bergdoll

I enjoyed the article — and think that the comments regarding the effects of digital publishing on the comics industry are valid.

The statement that comics are not magazines (and the implied statement that they are not newspapers) is valid. Comics are "books" in my opinion because they contain mostly fictional elements and thus have the ability to be reread at any point of time. Digital delivery formats that are successful tend to be very topical and current — such as the content that newspapers and magazines provide.

A good analogy might be the concept of digital books. I've tried the Microsoft eReader as well as several others (Adobe, *etc.*) but I continue to read my fiction in a printed form. Given sales figures and market penetration, it seems I am not alone.

What the trades offer that is new to the comics field is availability. While key books in original form are commanding great prices and increases, the back-issue market for most books from 1980 onward is flat. Whether it will *remain* flat only time can tell, but even for books from the 1970s, we see real price increases mostly on books that are in "grade."

Yes, *Amazing Spider-Man* #1 has seen great increases. How much can you get for *Amazing Spider-Man* #43 in Good condition? Shop around — you'll be surprised.

This means collecting has become a little bit of a "boutique." Just like those who collect first editions of books, there is a small subset of books in total that command significant collectible value. My aforementioned Harry Potter is a good example. A first edition of *Harry Potter and The Philosopher's Stone* is worth a *lot* of money. The subsequent printings — and even first editions on the third through seventh books — are much lower in value.

So, when I pose the question "Do we need to collect?" the key word is *need.* I know that I *want* to collect but I feel less and less that there is a *need* to collect in order to read the stories I want to read. Trades and reprints have made availability of even the most pedestrian material readily available.

As a personal example: For many years, I wanted to read the stories from the Golden Age of super-heroes. However, the only way to do this was through expensive back issues or low-grade "reader" copies. Now, I can buy hardcover editions that last a long time and are nice, clean, and easy to store. Is this one reason "reader" copies are holding or even dropping in price? I suspect that most comics from the past 30 years can be found in $1 boxes with a little effort.

The fact is that 99% or more of comics published in the past year can be read by anyone who wishes to, in one form or another, at a low cost.

So do we need to collect?

As a joke that has some truth to it: What is the best way to build a giant comics collection at a fraction of the cost of new issues? Answer: Wait for someone who doesn't like comics to clean house.

Collectible values as published in catalogs is an example of false reporting. The general rule is that, if something is originally sold at value "X," then all price guides will be "X+%." A comic that costs $2.99 cover will have a "basement" of $2.99 in a price guide. The truth is that it really may be a $1 comic — or, as some guides show a value of "-" which means it has effectively lost all value on the secondary market as a collectible.

For example, how much would you pay for, and how much do you think you could sell a copy of *Uncanny X-Men* #489 for in Good condition? My guess: "-"

This actually even creates a negative aspect to the new-issue "collector." If I am careful, then, at least in theory, I could still collect a series I liked at a significant discount by waiting for it to show up in a remainder bin. There's a chance I'll never see it, and even a chance that I'll pay a premium on one or two special issues, but will I *never* get it? Hard to say.

If I just want to read the story, then I wouldn't be a collector as such. I'd be a reader, and the trades are probably more concentrated, complete, and easier to enter into a casual relationship with.

What might be interesting in the future is if demand increases. Current supplies are lower (although survival rates are high), so that may play into it. There are a lot of what ifs in that, though. Will demand rise, trades diminish, prices rise? I'd say no to all. Although it hurts me to think that people don't love comics as much as they should!

Mr. Granger

Speaking from my limited self-publishing experiences and what some larger publishers have told me at late-night bull sessions during conventions, this is rarely the case these days. Singles are seen as a loss leader — basically a cheap form of advertisement — these days.

Every publisher that I know of, big or small, now focuses on the trades for sales. With the rise of the cost of printing, lower sales, and a few other issues, singles have become the afterthought for most. Trades are usually in production and done with singles. I know of some who print at the same time to save money, then ship the trades later.

I love singles, grew up with them, and have too many boxes that my wife complains about. But I don't see how we can continue them as is. I think the digital single, if done right, has a future. And special, collectible singles may continue. But how long can publishers realistically continue to print something that loses money? And do buyers (other than collectors) really care any more?

I also wonder, if the singles *do* die, what will happen to the collector's market? If there are no more monthly books, will the old ones rise in price or will prices fall as fans flee? If vinyl records, laserdiscs, and HD-DVDs are any indication, the prices seem to fall, then rise as items get rare, and then fall again as the fans die off and the younger generations don't care.

As for digital comics, I think it's the delivery system that isn't there, not that digital content isn't good. I read books because I like to carry them around. Laptops aren't good for reading. Tablets are OK but bulky. Amazon's new Kindle is the first device that I've seen that makes digital reading fun. Its new version even supports graphics. If it were cheaper, I'd move over; that's the only sticking point for me. But since Christmas, I've seen a lot of new Kindles popping up on my bus during the commute. They are catching on.

I hope to see decent, cheap knock-offs soon. When the delivery catches up to the content, I think many of us will switch. The younger crowd is already reading books on iPhones, though I think my eyes are too old for that.

Frank Bergdoll

One thing that special editions offer the reader is larger format art. DC's *Absolute Editions* are absolutely wonderful! *Watchmen* and *Sandman* come to mind, but most of them offer a special reading experience.

I had no idea that singles were loss leaders for many publishers. That's interesting. It means that the six-part story is here to stay and will be the norm for a long time.

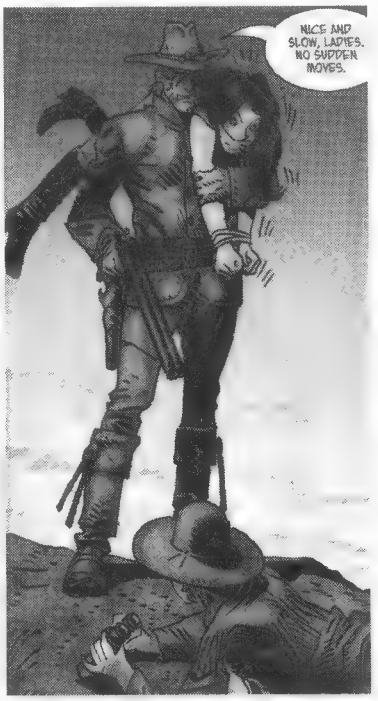
I also think a good point is brought forward about collecting for the purpose of rereading. I'm not sure how many of you share this experience, but I seem to read the singles for the series I like and then, when a hardcover special edition comes out, I get that and reread the series! So, for example, I have many of the original *Sandman* issues but can honestly say that the likelihood of their ever leaving their Mylar prisons is close to zero. I'll read the collected editions.

How many folks here have the same comics in more than one format? Single, trade, hardcover, deluxe? If you do, what compels you to keep the singles?

To answer for myself, I think I have a habit and an appreciation for having them. No real reason or intention: I just like them.

Brent: *One factor to keep in mind when bemoaning dealers who add 50¢ to the price of a recent comic book when it goes into the back-issue bin is that there are additional costs involved. The retailer's time, labor, and materials all have to be taken into account. As for price-guide values, our philosophy, which was developed with our strategic partner, ComicBase, is that the values you see are what you could expect to pay for a given comic book given a variety of ways to acquire it (shops, online, conventions,* ***etc.****). We don't operate from a "cover price + X" mindset. There are many series where cover price is the highest price you could or* ***should*** *expect to pay.*

Watching dealer tables at many shows over the years, I've observed that the "hot variant" everyone's after at one show for $10 or $15 will be down to $5 or less by the next show.



On to another point: There are still comics out there offering shorter story arcs or even Done in One stories. Looking at recent items I've read, I'd recommend DC's ***Jonah Hex*** *and* ***The Spirit*** *as prime examples. Nearly every issue of both series is either self-contained or goes no more than two issues, as far as I recall.*

The individual story arcs in ***Amazing Spider-Man*** *are somewhat self-contained in three- or six-part arcs, with the occasional Done in One issue, as well. However, story elements introduced at the beginning of "Brand New Day" have paid off in the past couple of issues, more than a year after they first appeared. And* ***ASM*** *is one of the few series to continue to employ footnotes, something from which many DC series could benefit. (Cough,* ***Final Crisis****, cough.)*

I've analyzed my personal buying habits over the past year and trimmed my pull list at the local shop to the point at which, if there aren't enough comics in for me that week, I can't justify the 60-mile round trip. As for trade paperbacks and hardcovers, I tend to order the collections of harder-to-find material. Right now, I'm anxiously awaiting my copy of Harvey Kurtzman's ***Humbug****, scheduled to ship in late March from Fantagraphics.*

The Adventures of Bumpkin Buzz

And There Came A Day...

©AND TM BRIAN DOUGLAS AHERN - 2009

• EPISODE 2.09 •

Adamantium free geek toy to watch

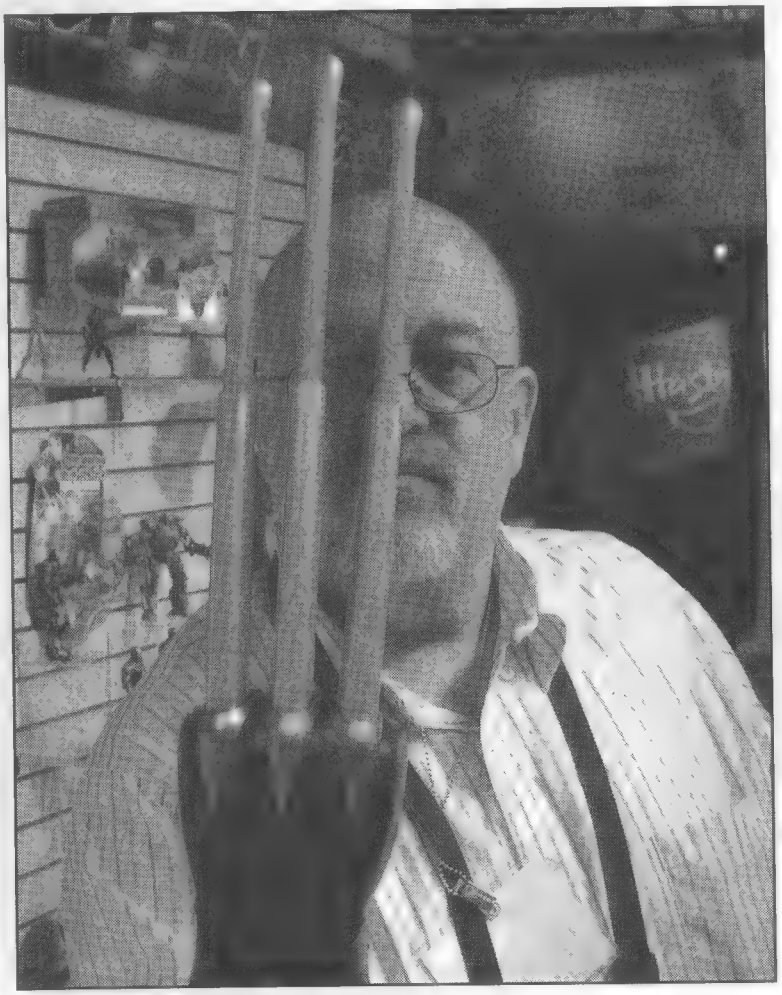
SNIKT!

by **PETER DAVID**

Honestly, kids, this hasn't been the best few weeks for me.

First, I wound up with what I think was a case of food poisoning during the New York Comic Con. So I sat there with a smile plastered on my face and my stomach in knots.

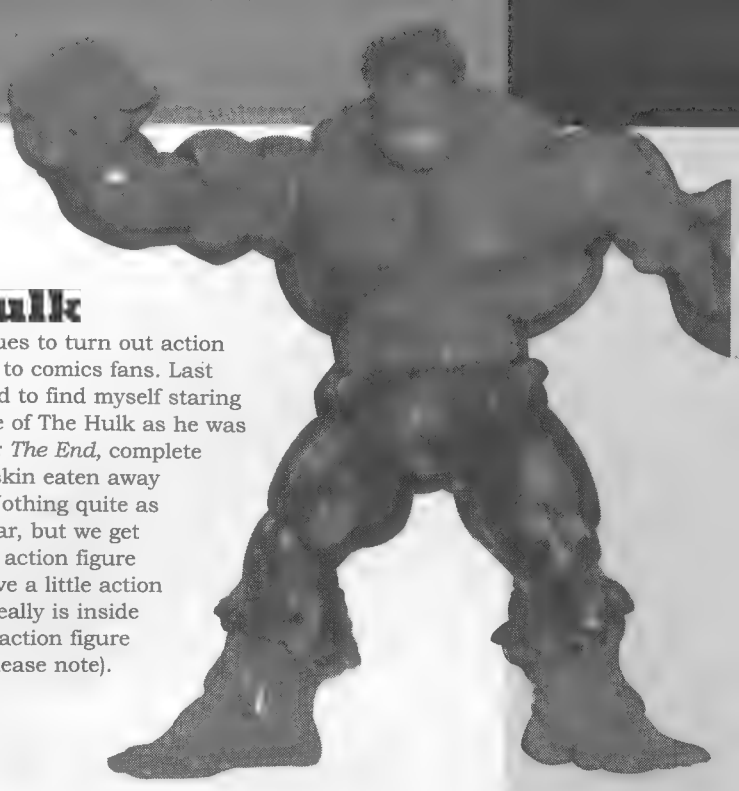
And right after that, as what was left of me poured itself into a car and drove down to Maryland for a convention called Farpoint, I was at the hotel for three hours and contracted a head cold. So, y'know, good times.



Anyway, as a consequence, I've fallen behind on a bunch of stuff, including this column. However, that doesn't mean we can't have fun. I was able to join the land of the living just in time to go to Toy Fair 2009 and I took a bunch of photographs. A lot of them are from Hasbro, because they actually gave me a full tour of their showroom, but there are some other things, as well. Here are some of the highlights:

Snikt!

A few years ago, I correctly pegged the Hulk thunder fists (or whatever they were called) as the toy to watch, if you're a Marvel fan. I now present the coveted But I Digress Geek Toy to Watch to Hasbro's Wolverine claws. These are not simply claws that you strap onto your hand, as was the case with previous plastic Wolvie stabbing implements. The claws are fully retractable, and, when you swing your arm around, the claws snap out to full length with an accompanying sound effect that comes as close to "snikt" as electronics can possibly manage. Tragically, they only come one to a package, so, at $20 each, it'll run you $40 to be able to have claws snapping out of either hand. Totally worth it.

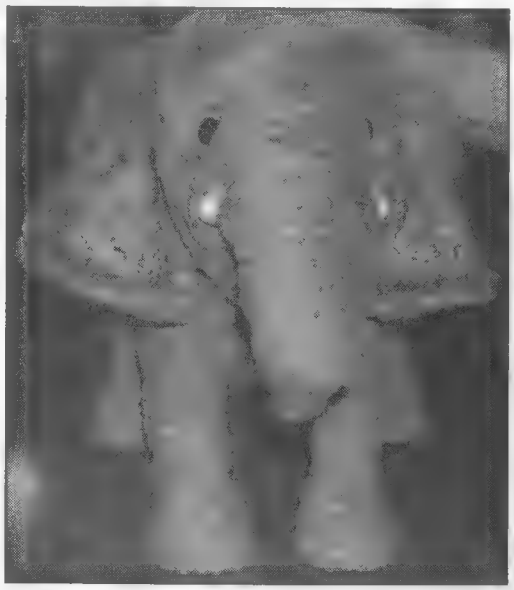


Rulk

Hasbro continues to turn out action figures of interest to comics fans. Last year, I was startled to find myself staring at an action figure of The Hulk as he was portrayed in *Hulk: The End,* complete with parts of his skin eaten away by cockroaches. Nothing quite as disgusting this year, but we get to see a Red Hulk action figure (no, they don't have a little action figure of who he really is inside him) and a Blade action figure (Marv Wolfman, please note).

Bumble Spud

The array of themed Mr. Potato Heads continues. Hasbro has an assortment of Transformer toys slated to come out with the forthcoming sequel film, but the single most demented has to be Bumble Spud. He transforms into ... well, into another kind of Transformer potato, really. Which means that there is, in this case, More Than Meets the Fry. (Don't yell at me; it's *their* slogan.)



Zambi the Elephant

This has nothing to do with comics; I just thought it was laudable. Hasbro is launching Project Zambi, which is basically a baby elephant that's part of their eerily realistic FurReal Friends plush line. It responds to being petted and other interactions. Fifty

percent of the profits will go to help children in Africa who have been orphaned due to AIDS.

Malificent

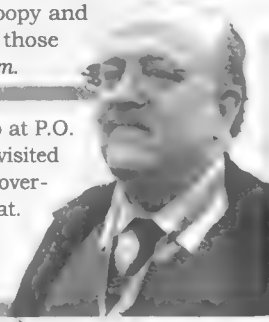
Every so often, a toy comes out that makes me mourn the untimely passing of Carol Kalish, Marvel's former direct sales manager. Carol is the only person I ever knew who considered Malificent to be her role model. There was little to no merchandise centered on the *Sleeping Beauty* villainess before Carol died; since then, it's become practically a cottage industry. Tonner Dolls is producing a gorgeous new addition to the Malificent line, and I have to think that Carol would have loved this one. She's imperious. She's haughty. She's green. What's not to hiss? If you pass it up, you're a disgrace to the forces of evil.

Wonder Woman and Hawkgirl

Also forthcoming from Tonner: Wonder Woman, Hawkgirl, and Supergirl (not pictured). They've produced such dolls before, but these are bigger and — how best to put this? — more vivacious.

Kermit the Frog

Steiff is producing a limited-edition doll of Kermit the Frog. The one pictured here is not a finalized prototype, but it gives you an idea of what it'll look like. It's a limited edition of 1,500, and the suggested retail price of nearly $300 might make you croak if you're on a budget. They're also doing an adorable Snoopy and Woodstock. You can check both of those out and more at *www.steiffusa.com.*



PETER DAVID, can be written to at P.O. Box 239, Bayport, NY 11705, or visited at *www.peterdavid.net.* Oh, and overall he thought the movie was great. Not that he's biased or anything.

"But I Digress" is © 2008 Second Age, Inc.

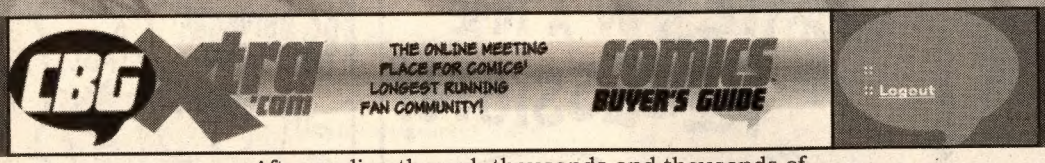
©2009 SHETLAND PRODUCTION JOHN@KOVALIC.COM

LIVEJOURNAL: MUSKRAT-JOHN.LIVEJOURNAL.COM/
MYSPACE: WWW.MYSPACE.COM/MUSKRAT_JOHN

NEW COMICS THREE TIMES A WEEK AT DORKTOWER.COM!

You may have reached the end of the issue, but you're not done yet ...

... now visit **www.cbgxtra.com**!



Be a VIP! sweepstakes

After wading through thousands and thousands of entries, the most ever received for this contest, we're pleased to announce that the winner of our "Be a V.I.P. in San Diego" contest, who receives a trip for two to the 2009 Comic-Con International: San Diego is **Eric Dooley** of **San Francisco, California!**

You'd think picking a winner would be enough excitement around here, but we've also produced a digital download of the issue that started it all, *The Buyer's Guide for Comic Fandom* #1, for just $5 at our e-store, *www.fwmagazines.com*. You can read more about it on Page 4.

Of course, our forums continue various lively discussions, including debate on the ever-rising price of comics. Do you have a comics-related question that you've always wanted to ask? Tell us at *www.cbgxtra.com*!

What else will you find every day on CBGXtra.com?

Daily updates! Staff, contributors, and readers alike contribute news, reviews, opinions, and information regarding comics past, present, and future!

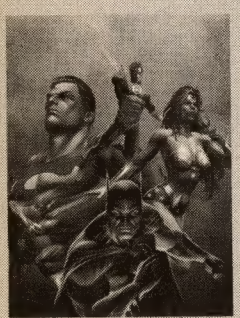
Data, data, data! Full, up-to-date convention listings, comics shipping lists, comics timelines from the past, a full birthday list, a glossary, and more appear in our forums!

Review listings! If ***CBG*** reviewed it in #1595 or later, you can find the issue in our index of what we've covered. There are hundreds and hundreds, folks!

Archives! We're constantly adding some of our favorite articles from the past to our online site for easy access! Stop by and check them out!

Letters from staff and readers! The monthly *Oh, So?* column in **CBG** is expanded online. Check it out!

Visit the home page at www.CBGXtra.com to click through to the latest in comics entertainment!



NEXT IN COMICS BUYER'S GUIDE

- **DC Doings!** Following the events of *Final Crisis*, the DC universe is in a rebuilding phase. Captain Comics talks with DC Senior Vice President — Executive Editor Dan DiDio about the changes!
- **CBG Fan Awards.** The nominating ballots have been counted and we present the final ballot for your votes!
- Plus, news, views, reviews, and comics prices you can't get anywhere else from several of the industry's leading professionals!

CBG #1654 — coming your way next!

BAGS Unlimited INC

7 Canal St. • Rochester, NY 14608-1910

e-mail: info@bagsunlimited.com

WE CARRY GRADED COMIC SUPPLIES! most shipping included WE CARRY MYLAR TOO!

www.BagsUnlimited.com

FREE CATALOG

1-800-767-2247

USE OUR 100%-PURE-VIRGIN POLYETHYLENE BAGS OR OUR POLYPROPYLENE BAGS FOR SAFE/ECONOMICAL STORAGE OF YOUR COLLECTIBLES!

NEW COMIC

Fits '73 - Current Comics
6⅞ × 10⅜″

	2 mil	3 mil	4 mil Resealable	3 mil Resealable	1.5 mil Polypropylene Resealable
100	$ 9.30	$11.70	$15.80	$16.50	$ 7.20
500	39.80	49.10	62.50	71.40	29.70
1,000	58.30	69.10	99.80	118.60	54.20
5,000	254.40	311.00	415.80	556.50	257.50
Code:	SNC2	SNC3	SNC4	SNC3R	SPPNCR

REGULAR MARVEL

Fits 1962-1972 Comics
7⅛ × 10⅜″

	2 mil	3 mil	4 mil Resealable	3 mil Resealable	1.5 mil Polypropylene Resealable
100	$ 9.30	$11.70	$15.80	$16.50	$ 7.60
500	39.80	49.10	62.50	73.40	31.00
1,000	58.30	69.10	99.80	121.80	57.70
5,000	254.40	311.00	415.80	556.50	268.00
Code:	SMAR2	SMAR3	SMAR4	SMAR3R	SPPMARR

DELL & SILVER AGE

Fits 1950s-1962 Comics
7½ × 10⅜″

	2 mil	3 mil	1.5 mil Polypropylene Resealable
100	$10.00	$12.80	$ 7.90
500	40.60	50.30	32.50
1,000	72.50	83.90	61.70
5,000	324.30	386.20	283.50
Code:	SDSA2	SDSA3	SPPDSAR

ORIGINAL ART

11½ × 19″ (No Flap)

	3 mil
100	$ 27.70
500	106.70
1,000	202.90
Code:	SOAL

GOLDEN AGE COMIC

Fits Pre-1950s Comics
7⅞ × 10⅜″

	2 mil	3 mil	1.5 mil Polypropylene Resealable
100	$10.70	$14.70	$ 8.30
500	41.30	57.10	34.60
1,000	74.50	97.50	64.20
5,000	346.70	462.50	302.00
Code:	SGA2	SGA3	SPPGAR

TREASURY

Fits Treasury Comics
10⅜ × 14¼″

	2 mil	3 mil	1.5 mil Polypropylene Resealable
100	$18.80	$22.30	$19.50
500	80.70	90.00	72.50
1,000	128.70	166.50	114.00
5,000	610.60	790.60	540.80
Code:	STE2	STE3	SPPTER

MAGAZINE

Standard
8⅝ × 11⅛″

	2 mil	3 mil	1.5 mil Polypropylene Resealable
100	$15.10	$17.10	$ 9.90
500	58.00	62.10	41.30
1,000	89.80	112.10	74.10
Code:	SMAG2	SMAG3	SPPMAGR

Large
8⅞ × 11⅛″

	2 mil	3 mil	1.5 mil Polypropylene Resealable
100	$16.50	$19.00	$10.10
500	63.50	68.40	41.90
1,000	98.60	112.10	75.80
Code:	SMAGL2	SMAGL3	SPPMAGLR

Note: Bags have 1½″ flap unless noted and come in printed outer packs of 100.

COMIC DIVIDERS

Fit in our comic boxes with the lid on.
7⅜ × 10⅞″

	Plastic	Corrugated 275 lb. test
25	$28.10	
50	44.90	$18.50
100	77.80	29.60
500	349.60	96.10
1,000	528.40+frt	158.00+frt
Code:	DCOMP	DCOM

.030 gauge white polystyrene.

White on both sides. Indexed.

COMIC BOOK MAILERS

200-lb-test brown corrugated cardboard.

	Holds 12-14 Comics.	Holds up to 28 Comics.
10	$13.90	$19.70
25	26.00	36.80
50	43.90	62.20
100	70.80	100.00
250	146.00+frt.	206.70+frt.
500	243.60+frt.	344.60+frt.
Code:	MCOM14	MCOM28
	7½ × 10¾ × 1¼″	7½ × 10¾ × 2½″

BACKING BOARDS

Code	Description / Size	Grade *	Gauge	$/25	$/50	$/100	$/500	$/1,000
KCB30N	NEW COMIC	Economy	0.030″	$4.20	$ 7.70	$11.90	$41.20	$ 76.20
KAF28N	6-11/16 × 10-3/8″	Intermediate	0.028″	8.50	15.10	23.50	94.30	166.10
KAF40N		Superior	0.040″	14.50	26.70	46.50	201.50	350.50
KCB30R	REGULAR COMIC	Economy	0.030″	4.20	7.70	11.90	41.20	76.20
KAF28R	6-15/16 × 10-3/8″	Intermediate	0.028″	8.50	15.10	23.50	94.30	166.10
KAF40R		Superior	0.040″	14.70	27.10	47.20	204.50	355.80
KCB30DSA	DELL & SILVER AGE COMIC	Economy	0.030″	5.10	8.10	12.50	50.20	84.90
KAF28DSA	7-3/16 × 10-3/8″	Intermediate	0.028″	10.20	16.10	24.80	100.30	175.90
KAF40DSA		Superior	0.040″	15.80	27.40	51.90	217.00	355.80
KCB30GA	GOLDEN AGE COMIC	Economy	0.030″	5.50	8.50	13.20	52.80	89.90
KAF28GA	7-11/16 × 10-3/8″	Intermediate	0.028″	10.80	16.80	26.30	105.30	186.10
KAF40GA		Superior	0.040″	17.00	30.60	53.20	229.90	399.80

* **Economy:** 0.030″ thick, non acid-free grade, white on one side. For short-term storage.
* **Intermediate:** 0.028″ thick, acid-free, white on both sides. For long-term storage.
* **Superior:** 0.040″ thick, acid-Free, white all the way through with 3% alkaline buffer for indefinite-term storage.

ALL BACKINGS COME IN PRINTED OUTER BAGS FOR EASY PRODUCT IDENTIFICATION.

PLASTIC CORRUGATED STORAGE BOXES

Holds 75-100 comics. Comes with 3″ deep cover.
7-13/16 × 11 × 11″

2	$22.60
5	45.10
10	79.00
25	160.60+frt

Code: XCC100CP

Holds up to 250 comics. Comes with 3″ deep cover.
7¾ × 11 × 20″

2	$30.80
5	64.70
10	112.90
25	223.70+frt
50	424.30+frt

Code: XLC250CP

Superior Storage Boxes
Made from white polypropylene waterproof corrugated plastic. Acid-free. UV-resistant. Folds together. Super strong. Stackable.

STORAGE/DISPLAY BOXES

COMPACT COMIC
7¾ × 11 × 15″

Code: XCC200 2	$14.00
5	31.30
10	48.20
25	99.70
50	147.80+frt
100	265.70+frt

Holds up to 200 comics.

LONG COMIC
7¾ × 11 × 26″

Code: XLC300 2	$18.10
5	39.40
10	78.40
25	157.20
50	208.90+frt
100	369.00+frt

Holds up to 300 comics.

MAGAZINE
9 × 11½ × 15″

Code: XMAG150 2	$17.20
5	39.40
Holds up to 150 Magazines 25	140.30
50	253.00
100	372.00+frt

Also use for golden age comics & folded one sheets.

LIFE MAGAZINE
11½ × 14¾ × 15¾″

Code: XLM60 2	$18.90
5	40.90
25	150.30
50	262.40
100	380.90+frt

Holds 60-65 Life magazines or treasury comics.

These boxes are strong enough to stand on. They are 275 lb. test corrugated with a white finish. For extra strength, our Long Comic Boxes have 4 thicknesses of cardboard on the ends with handle holes. Our boxes are easy to assemble and need no tape or glue. All boxes come with a 3″ deep cover. **Bags Unlimited boxes are the standard of the industry. *Don't settle for second best!***

VISA | AMERICAN EXPRESS | MasterCard

Your Name | Company Name (if applies)

Street address | SUBTOTAL

City | State | ZIP | All orders under $25 add $4

Card No. | No PO Box numbers for UPS Ground delivery! | C.O.D. orders add $9.00

Exp. Date | Day Phone ( ) | NY State residents add 8% sales tax

Customer Account Code | FL, LA, MN, and all states west of the Mississippi river, add 10% for shipping

Signature | We accept payment by electronic check. Call for details. | TOTAL

Alaska, Hawaii, Virgin Islands, Puerto Rico, APO, FPO, Canada & International, call or write for a price quote. All prices subject to change without notice. Not responsible for typographic errors.

BAGS UNLIMITED INC. • 7 CANAL ST. • ROCHESTER, NY 14608-1910 • (585) 436-9006 • FAX (585) 328-8526

70s AND 80s

9.8 EXPLOSION!

G.I. JOE THE TRANSFORMERS WATCHMEN

DARK KNIGHT WOLVERINE STAR WARS

Now in every Sunday Internet Comic Auction: hundreds *more* 1975-1985 CGC comics
Also: Golden Age, Silver Age, and original comic art: $75,000 - $100,000 worth in every au
Registering to bid at HA.com is free and quick
Place your secret maximum bid anytime during the week!

Go to HA.com/Comics

WE ARE ALWAYS ACCEPTING CONSIGNMENTS IN THE FOLLOWING CATEGORIES:
Fine & Decorative Arts, Antiques, Rare Coins & Currency, Comics & Comic Art, Illustration Art, Civil War & Historical, American Indian Art, Natural History, Rare Books & Manuscripts, Music & Entertainment, Jewelry & Timepieces, Sports Collectibles, Vintage Movie Posters, and Stamps.

To consign your comics or art to a Heritage auction, contact:
LON ALLEN
800.872.6467, ext. 1261
LonA@HA.com

Receive a free copy of a catalog from any Heritage category. Register online at HA.com/CBG16273 or call 866-835-3243 and mention reference CBG16273. Comic catalogs are available for viewing and bidding online at HA.com/Comics.

HERITAGE HA
Auction Galler
The World's Largest Collectibles Auctio
425,000+ Registered Online Bidder-M
Annual Sales Exceeding $700 Mil

3500 Maple Avenue, 17th Floor | Dallas, Texas 75219 | 800-872-6467 | HA.com
TX Auctioneer licenses: Samuel Foose 11727; Robert Korver 13754; Andrea Voss 16406 | This auction is subject to a 19.5% buyer's premium.